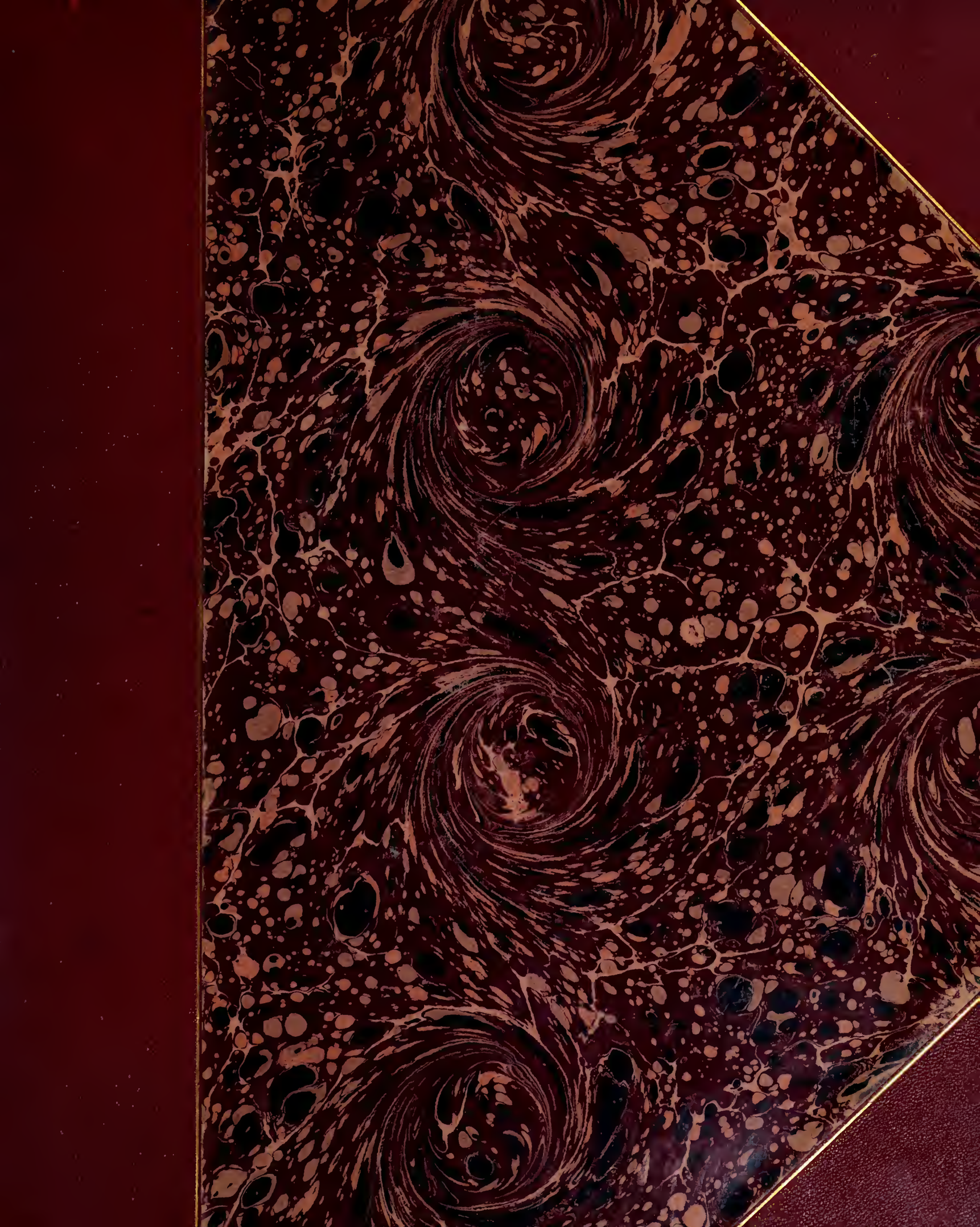

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Why ask for the moon
when we have the stars?
AS

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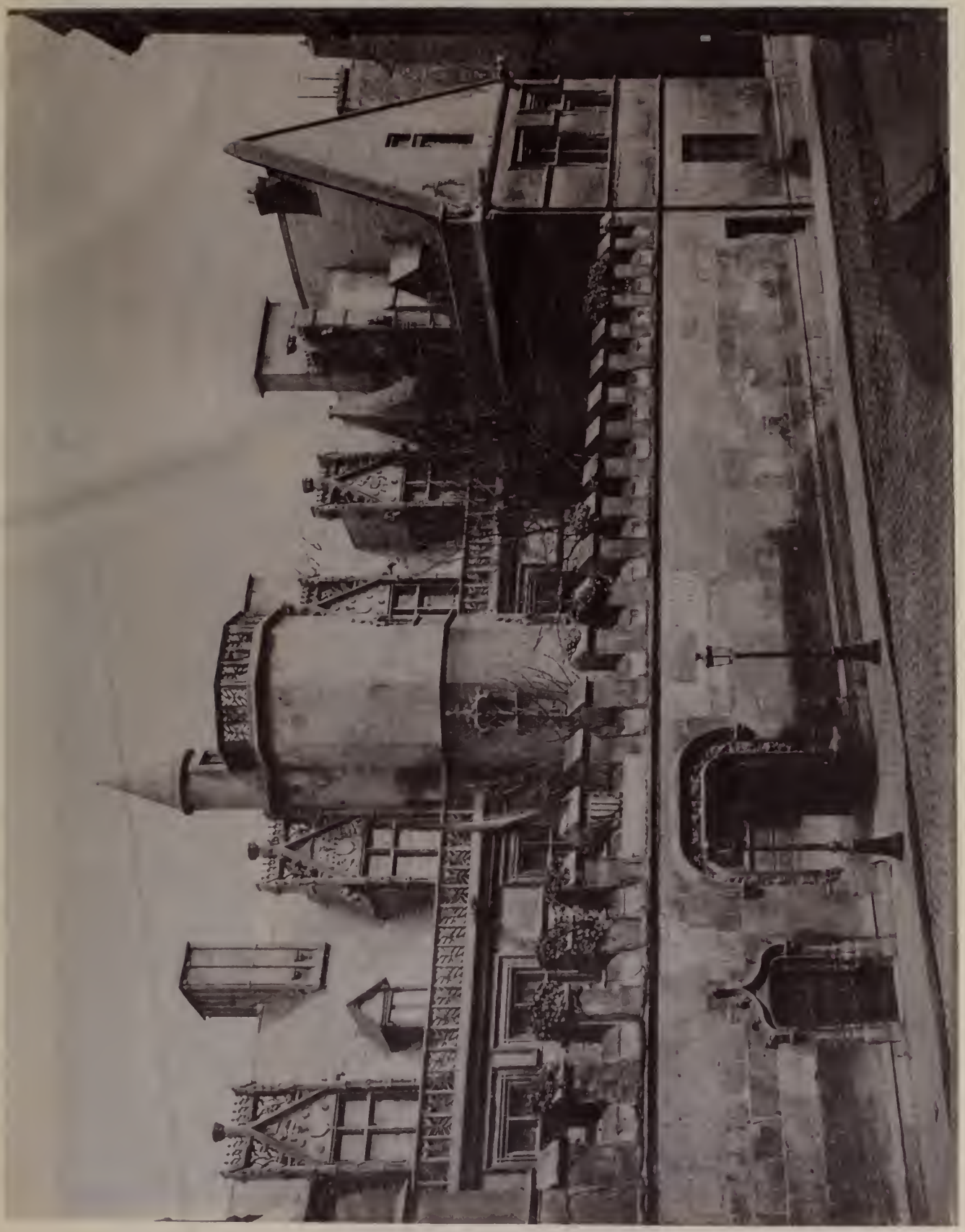

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PARIS.—HOTEL CLUNY. ERECTED BY THE BENEDICTINE ABBOTS IN THE XVI. CENT.

A REMARKABLY FINE SPECIMEN OF LATE GOTHIC. NOW USED AS A MUSEUM.

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PLATE 4.

BLOIS.—DETAIL OF COLUMNS OF THE ARCADE IN THE COURT OF THE CHATEAU—WING OF LOUIS XII.

COMPLETED IN 1501.

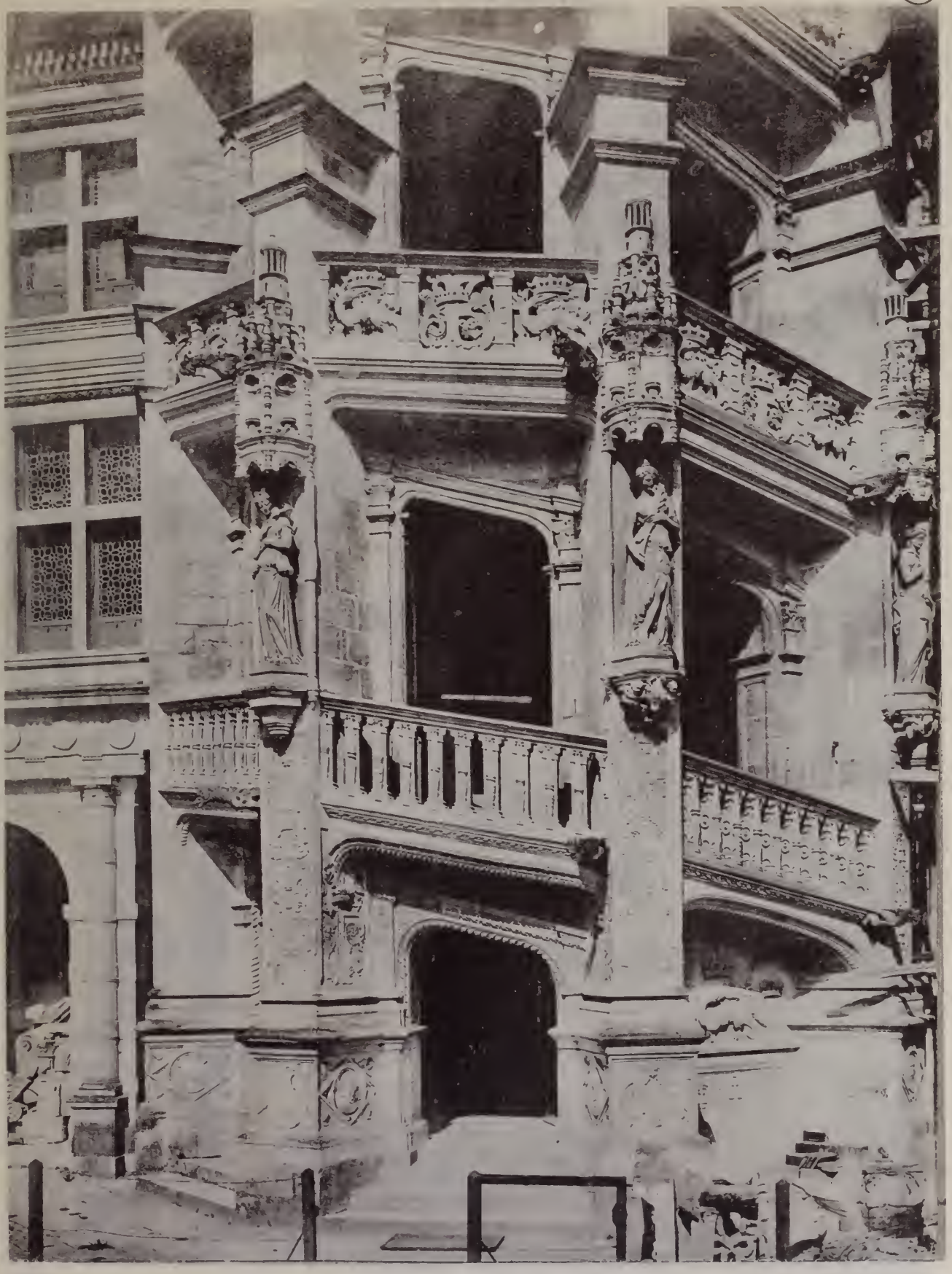

PLATE 5

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BLOIS.—CHATEAU BLOIS—STAIRWAY OF THE WING OF FRANCIS I.—COMPLETED 1518.

THE SALAMANDER OCCURING FREQUENTLY IN THE ORNAMENTATION IS THE EMBLEM OF FRANCIS I.

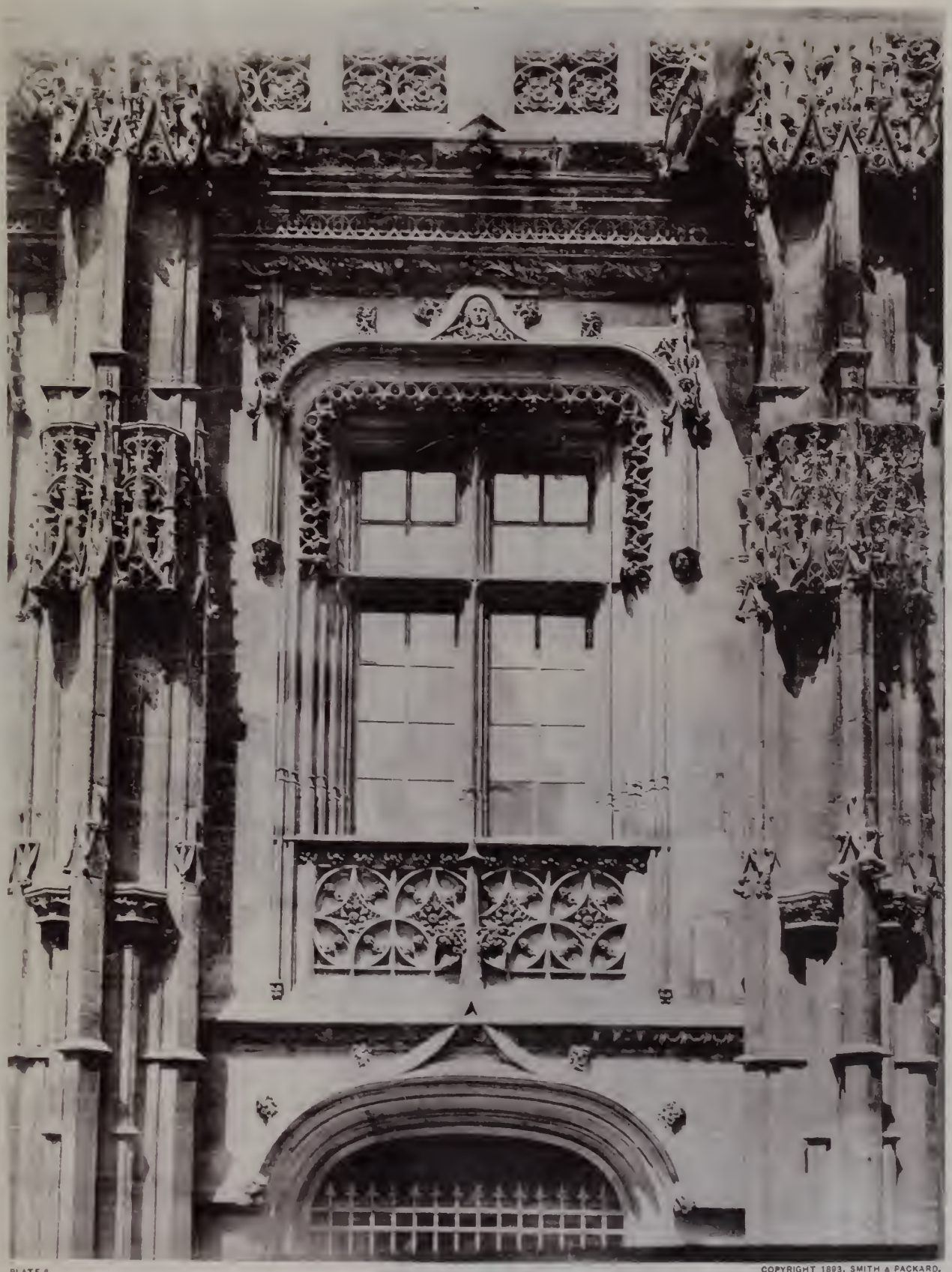

PLATE 6.

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ROUEN.—WINDOW OF PALAIS DE JUSTICE—1499.

PLATE 7.

COPYRIGHT 1893, SMITH & PACKARD.

LOCHES.—GENERAL VIEW OF CASTLE AND CATHEDRAL. XV. AND XVI. CENT.

THE ANCESTRAL HOME OF THE PLANTAGENETS. THE ROUND TOWER SEEN IN FRONT OF THE CATHEDRAL CONTAINS THE FAMOUS IRON CAGES IN WHICH LOUIS XI. CONFINED CARDINAL DE LA BALUE, THE INVENTOR

PLATE 8.

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LOCHES.—PORTE DES CORDELIERS—XV. CENT

PLATE 9.

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LANGEAIS.—COURT OF THE CHATEAU—XV. CENT.

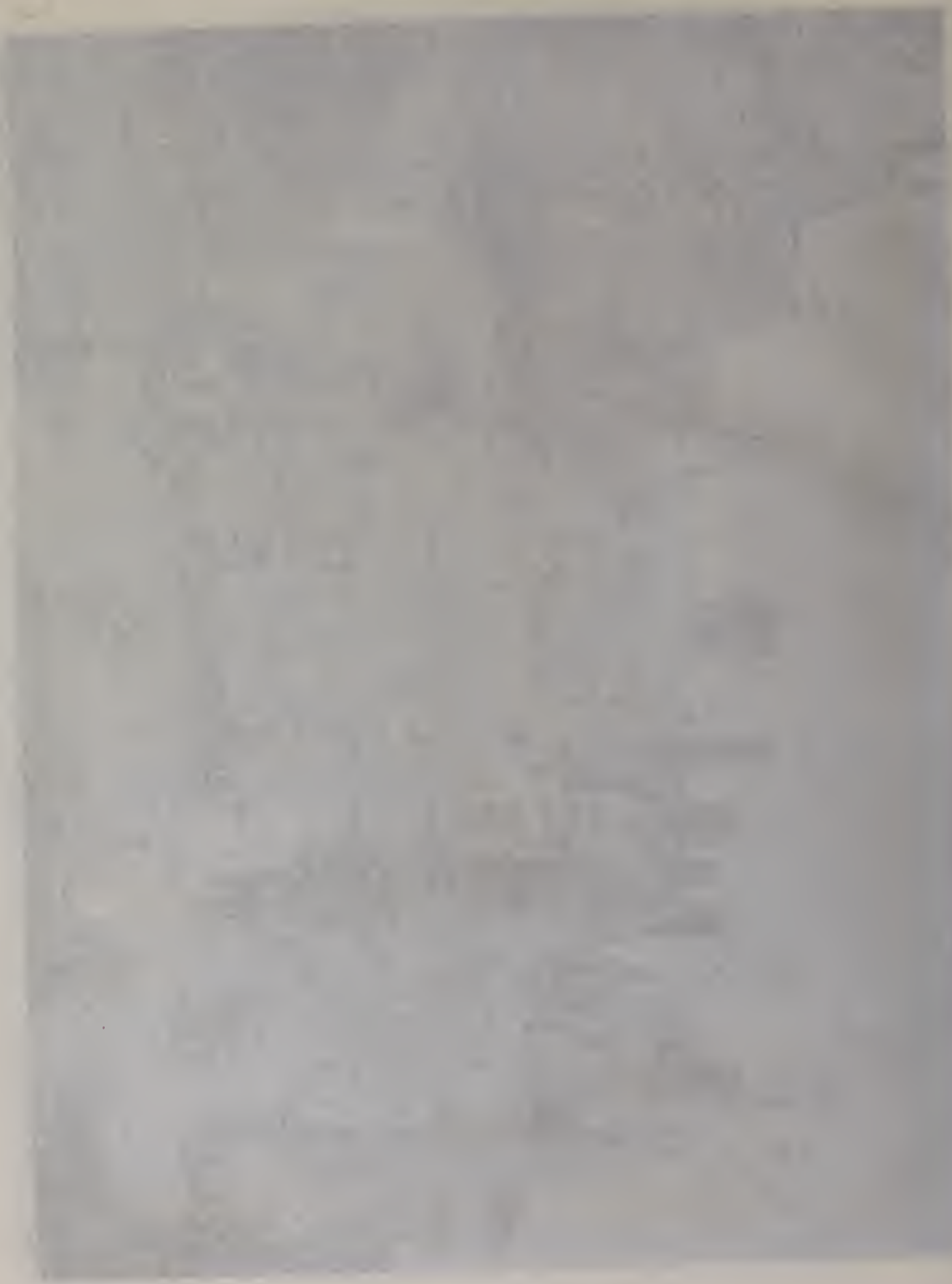

PLATE 10.

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LANGEAIS.—ENTRANCE TO THE CHATEAU—XV. CENT.

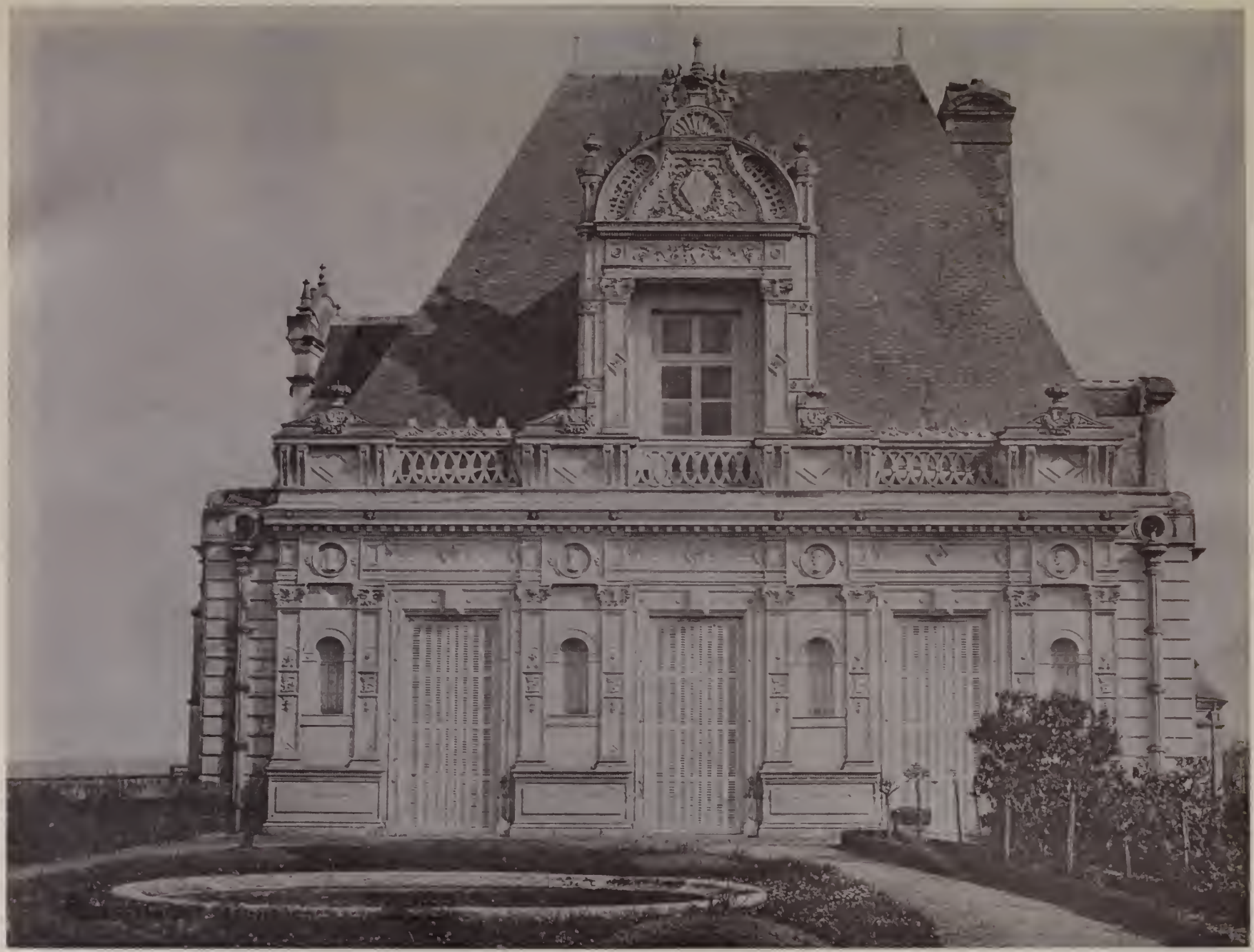

PLATE 11.

COPYRIGHT 1893, SMITH & PACKARD.

ST. AIGNAN. -CHATEAU DE ST. AIGNAN—XVI. CENT.

THE OLDER PORTION OF THIS CHATEAU DATING FROM THE XIII. CENT. HAS LONG BEEN IN RUINS.

PLATE 12

COPYRIGHT 1898, SMITH & PACKARD.

TOURS.—COURT YARD OF HOUSE OF TRISTAN, LE HERMITE, HANGMAN OF LOUIS XI.—XV. CENT.

PLATE 13.

COPYRIGHT 1893 SMITH & PACKARD

MAINTENON.—FACADE OF CHATEAU MAINTENON—XVI.-XVII. CENT.

RACINE HERE WROTE HIS TRAGEDIES OF ATHALIE AND ESTHER.

PLATE 14.

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NEAR CHINON.—CHATEAU DE COULAINE.

PLATE 15

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LAVAL —COURT OF CHATEAU—XVI. CENT.

PLATE 18.

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LAVAL.—HALF TIMBER HOUSE.

PLATE 17

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BERNAY.—PLASTER AND TIMBER HOUSE.

PLATE 18.

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CHARTRES.—PORTE GUILLAUME—A RELIC OF THE MIDDLE AGES.

PLATE 19

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CHARTRES.---TIMBER AND PLASTER HOUSE.

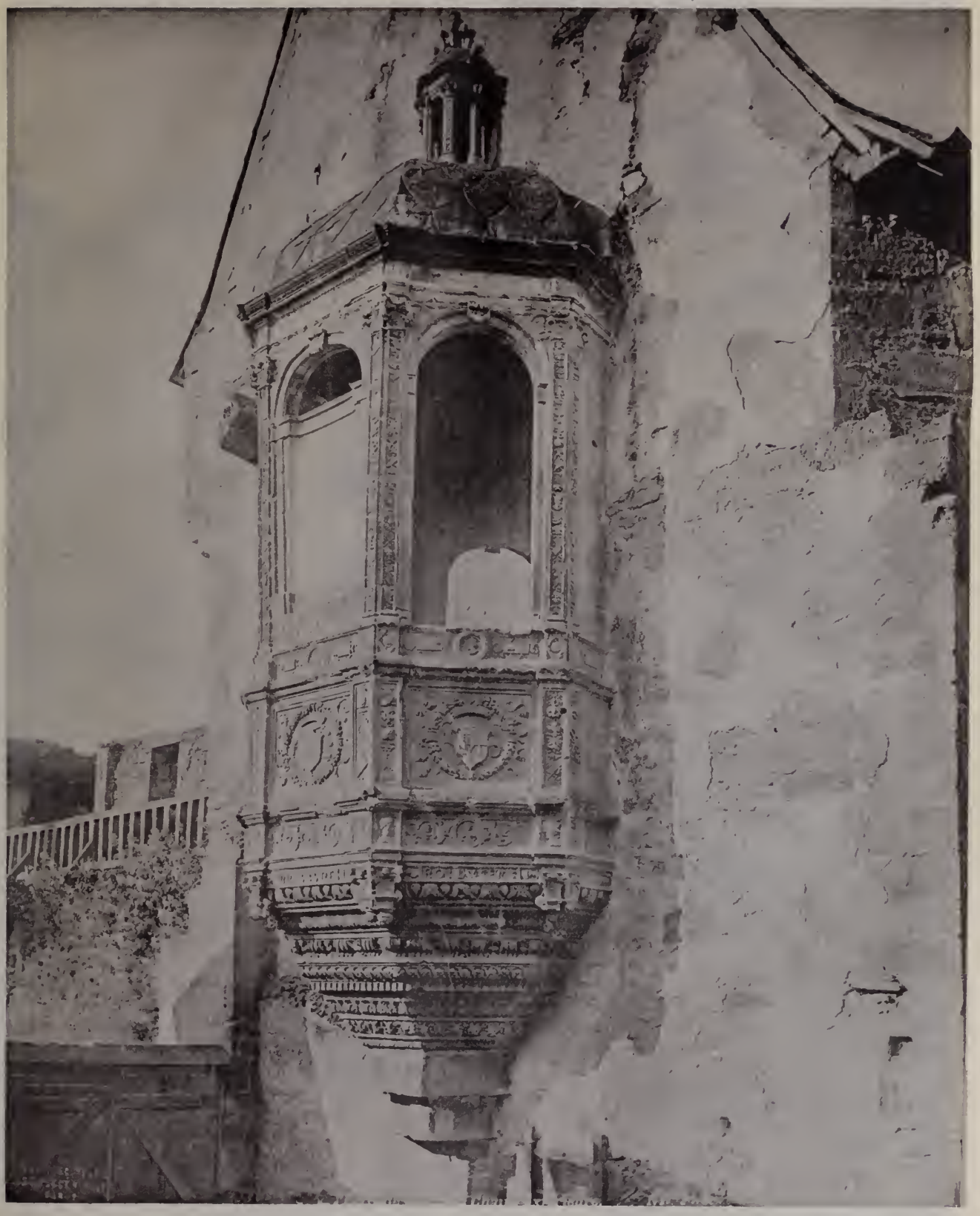

PLATE 20

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VITRE.—ORIEL WINDOW CHATEAU VITRE.—XIV.-XV. CENT.

PLATE 21.

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BOURGES—COURT OF HOTEL LALLEMENT—NOW USED AS A CONVENT.

PLATE 22.

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CHATEAUDUN.—COURT VIEW OF THE CHATEAU—XVI. CENT.

A BUILDING OF VARIOUS EPOCHS. ORIGINAL FORTRESS BEGUN IN THE X. CENT.

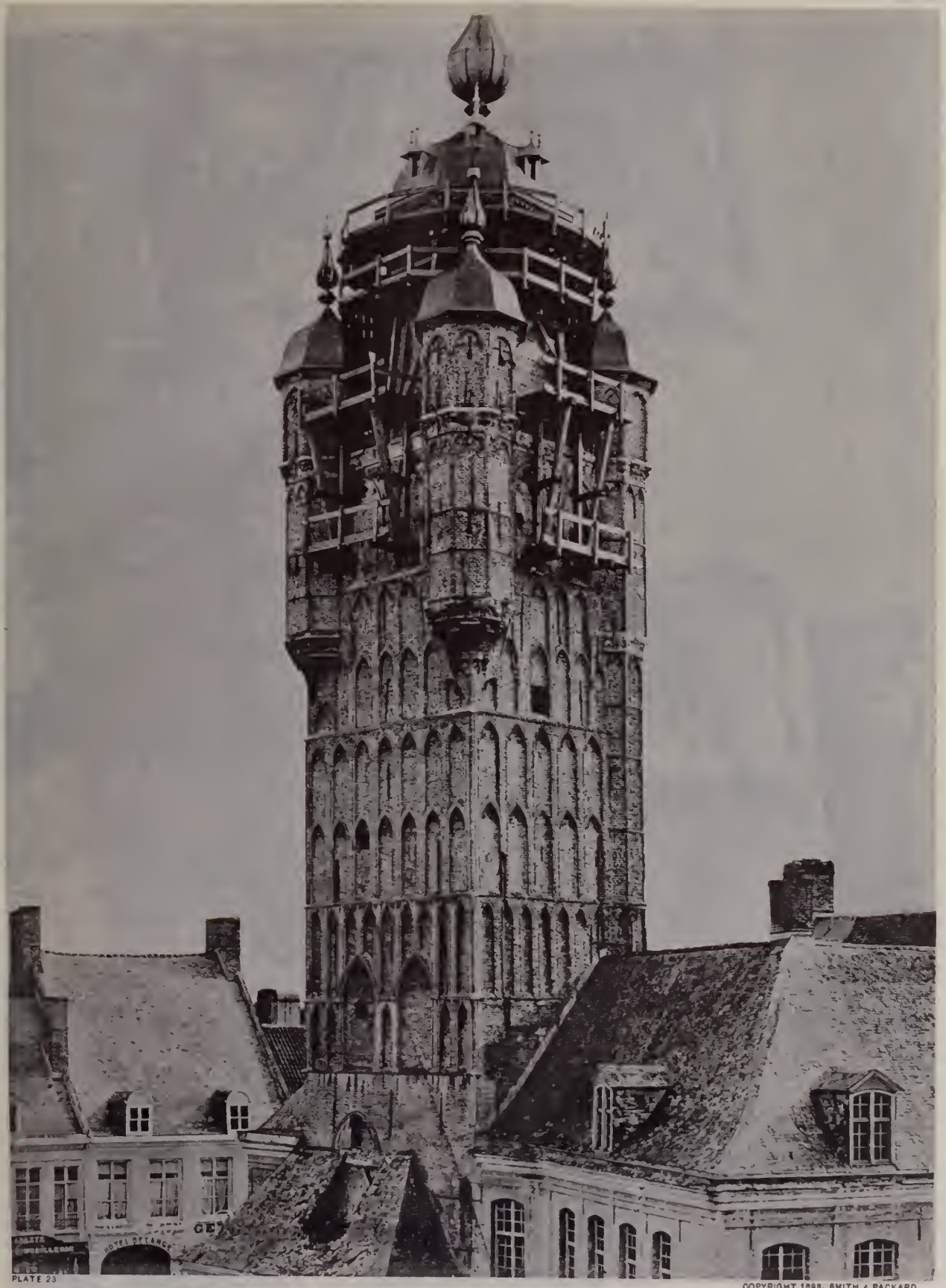

PLATE 23

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BERGUES.—CHURCH OF ST. MARTIN.

REBUILT IN THE XVII. CENT. THE BELFRY DATES FROM THE XVI. CENT.

PLATE 24.

COPYRIGHT 1893, SMITH & PACKARD.

SALAMANCA.—UNIVERSITY ERECTED 1415–1433 BY ALONZO RODRIGO.

PLATE 25

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SALAMANCA.—HOUSE OF THE DEAD.

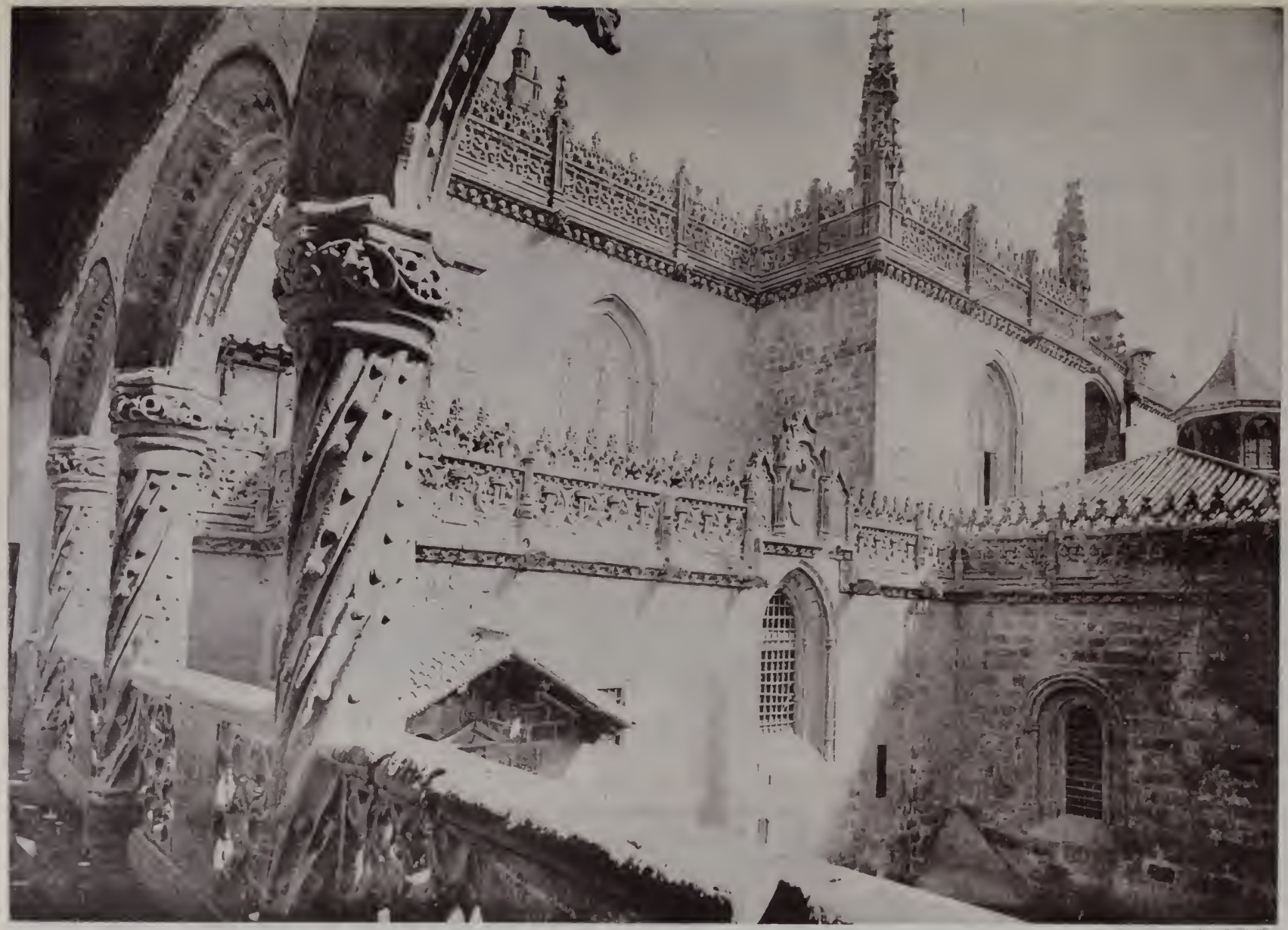

PLATE 26

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GRANADA.—VIEW OF UPPER PART OF THE ROYAL CHAPEL—A PORTION OF THE CATHEDRAL

BY DIEGO SILOE—XVI. CENT.

PLATE 27.

COPYRIGHT 1893, SMITH & PACKARD.

GENOA.—MODEL OF DOORWAY OF PALAZZO DORIA—XVI. CENT.

PLATE 28

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GENOA.—PALAZZO ANDREA DORIA.

PRESENTED IN 1522 TO ANDREA DORIA. REMODELED IN 1529 FROM DESIGNS BY GIOV. MONTORSOLI.

PLATE 29

COPYRIGHT 1893, SMITH & PACKARD.

GENOA.—DOOR OF PALAZZO GAMBARO—XVI. CENT.

PLATE 80

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GENOA — DOOR OF PALAZZO LAGORIO—XVI. CENT.

PLATE 31.

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GENOA.—COMMANDERY OF SAN GIOVANNI.

PLATE 82.

COPYRIGHT 1893, SMITH & PACKARD.

PAVIA.—CERTOSA DI PAVIA. VIEW OF CLOISTERS FROM GARDEN.

THE TERRA COTTA ORNAMENTATION IS A REPLICA OF WORK IN A CHURCH AT SAN LANFRANCO—SEVERAL OF THE PIECES BEARING THE INSCRIPTION "ABBAS LUCAS, F. F. 1464." (ABBOT LUCAS CAUSED TO BE MADE) FROM WHICH MAY BE INFERRED THAT THE TERRA COTTA OF THE PERIOD ALL ORIGINATED IN ONE WORKSHOP.

PLATE 33.

COPYRIGHT 1893, SMITH & PACKARD.

PAVIA.—CLOISTERS OF CERTOSA DI PAVIA.

DISTINGUISHED FOR THEIR SLENDER MARBLE COLUMNS AND RICH TERRA COTTA ORNAMENTATION.

PLATE 34

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PAVIA.—CERTOSA DI PAVIA—WEST PORTAL— FACADE BEGUN BY BORGOGNONE IN 1473.

THIS CERTOSA, A CARTHUSIAN MONASTERY WAS FOUNDED BY GIAN GALEAZZO—1396.

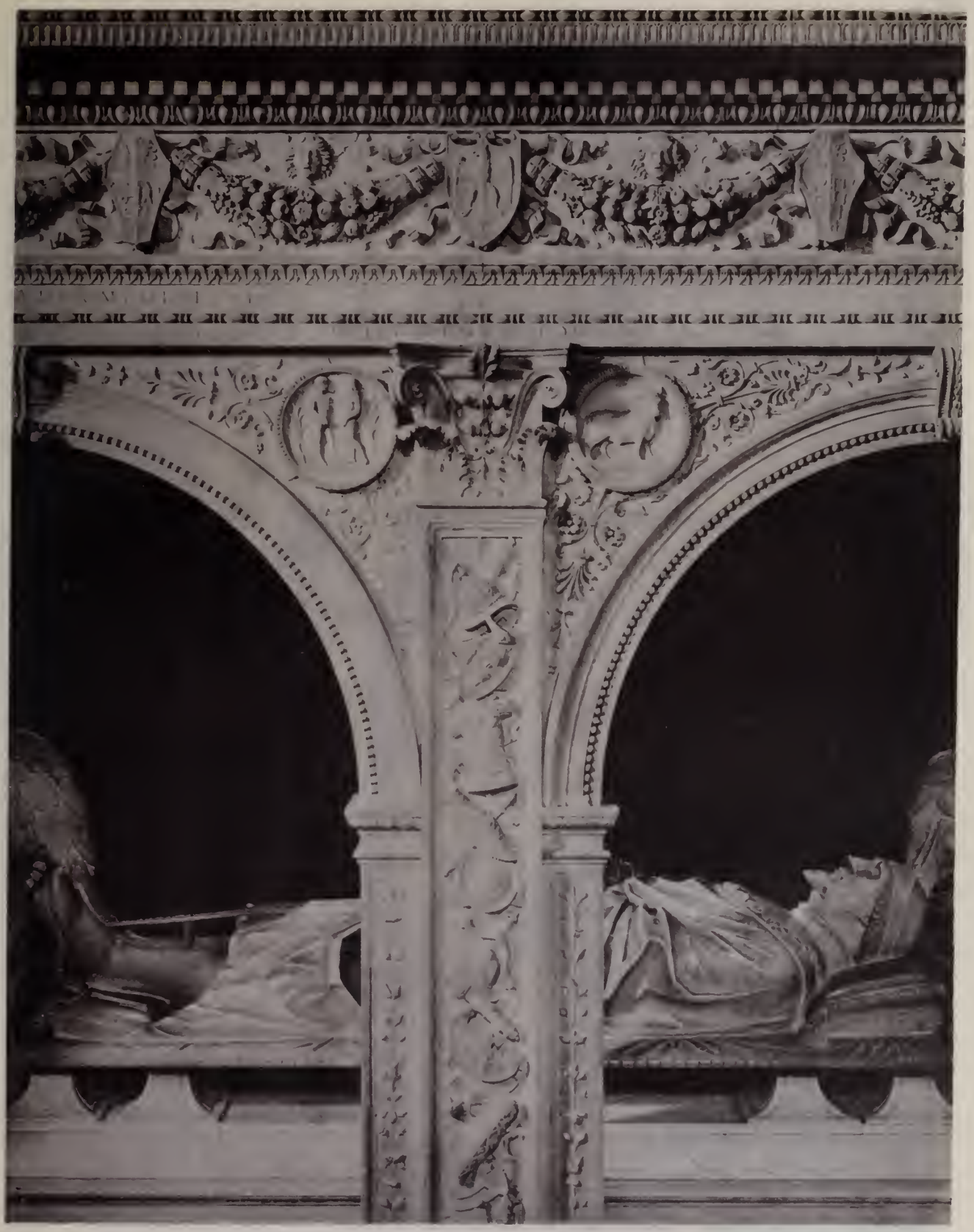

PLATE 85

COPYRIGHT 1893, SMITH & PACKARD.

PAVIA—CERTOSA DI PAVIA—DETAIL OF MAUSOLEUM OF GIOVANNI GALEAZZO.

DESIGNED IN 1490 BY GALEAZZO PELLEGRINI, BUT CHIEFLY EXECUTED BY ANTONIO DA AMADEO AND GIACOMO DELLA PORTA. COMPLETED IN 1562.

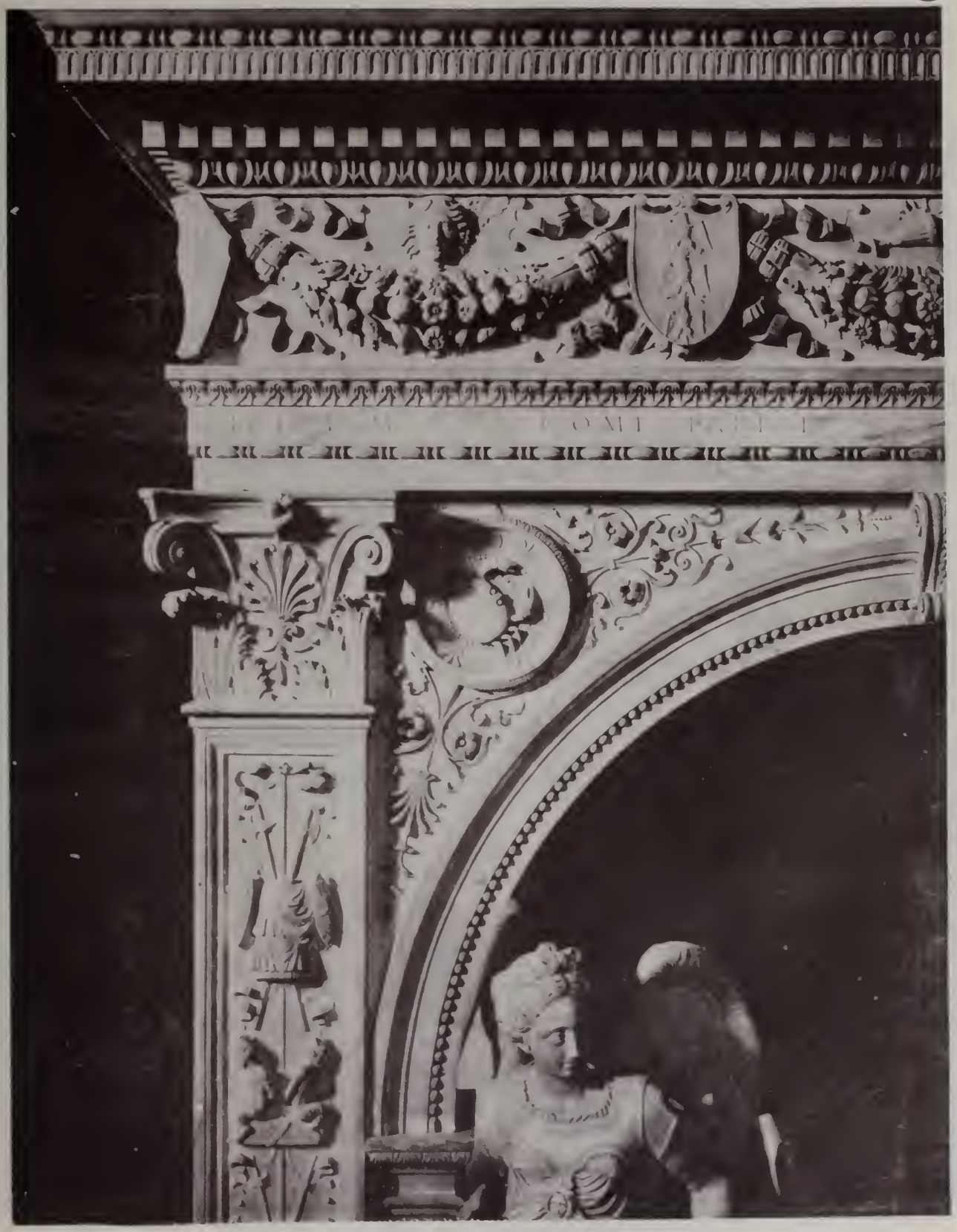

PLATE 88.

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PAVIA.—CERTOSA DI PAVIA—DETAIL OF MAUSOLEUM OF GIOVANNI GALEAZZO.

DESIGNED IN 1490 BY GALEAZZO PELLEGRINI, BUT CHIEFLY EXECUTED BY ANTONIO DA AMADEO AND GIACOMO DELLA PORTA. COMPLETED IN 1562.

PLATE 87.

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PAVIA.—CERTOSA DI PAVIA. CAPITAL OF PILASTER AT MAIN ENTRANCE

PLATE 88

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CORNETO.—PALAZZO VITELLESCHI.

ERECTED BY CARDINAL VITELLESCHI IN 1437. THE BUILDING WAS NEVER COMPLETED.

PLATE 89.

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PADUA.—HOUSE ON THE TORRICELLI BRIDGE.

PLATE 40.

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BOLOGNA.—COURT OF PALAZZO FAVIA.

PLATE 49.

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BOLOGNA.—DOOR OF CHURCH OF S. CATERINA.

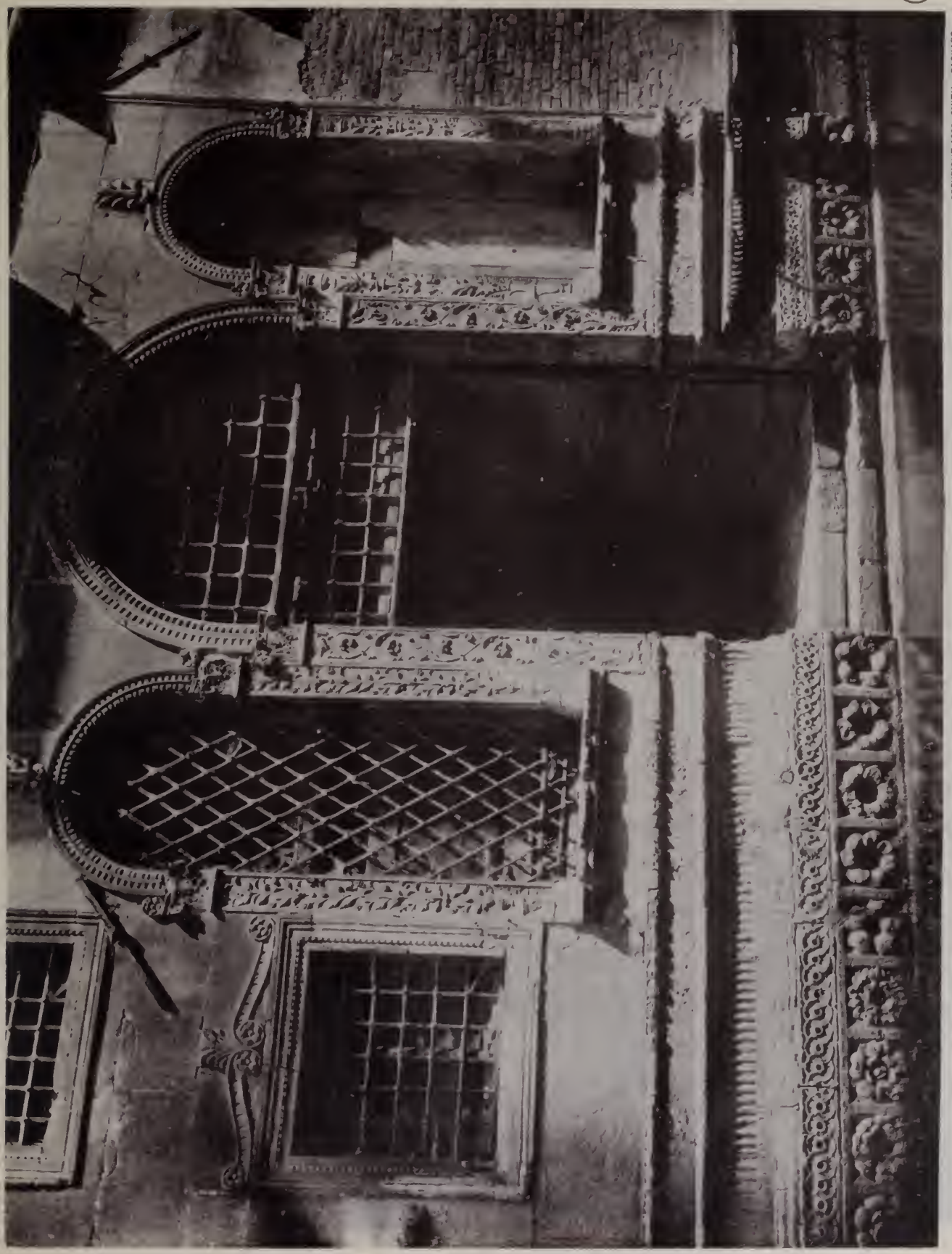
ERECTED IN 1564 BY GIACOMO DELLA PORTA.

PLATE 42

COPYRIGHT 1893, SMITH & PACKARD.

VENICE.—DOOR TO THE MUSEUM DUCAL PALACE.

THE PALACE OF THE DOGES OR DUCAL PALACE WAS FOUNDED IN 800. HAS BEEN DESTROYED FIVE TIMES AND AS OFTEN RE-ERECTED IN GREATER MAGNIFICENCE THAN BEFORE.



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VENICE.—DOORWAY OF A PALACE IN THE RIO DELLA FAVA.

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PLATE

VENICE.—CHURCH OF THE MIRACOLI—A SMALL EARLY RENAISSANCE STRUCTURE—1480. RESTORED 1879.

THE MOST INTERESTING AND FINISHED EXAMPLE IN VENICE OF EARLY RENAISSANCE, AND ONE OF THE MOST IMPORTANT IN ITALY OF THE XV. CENT. STYLE.

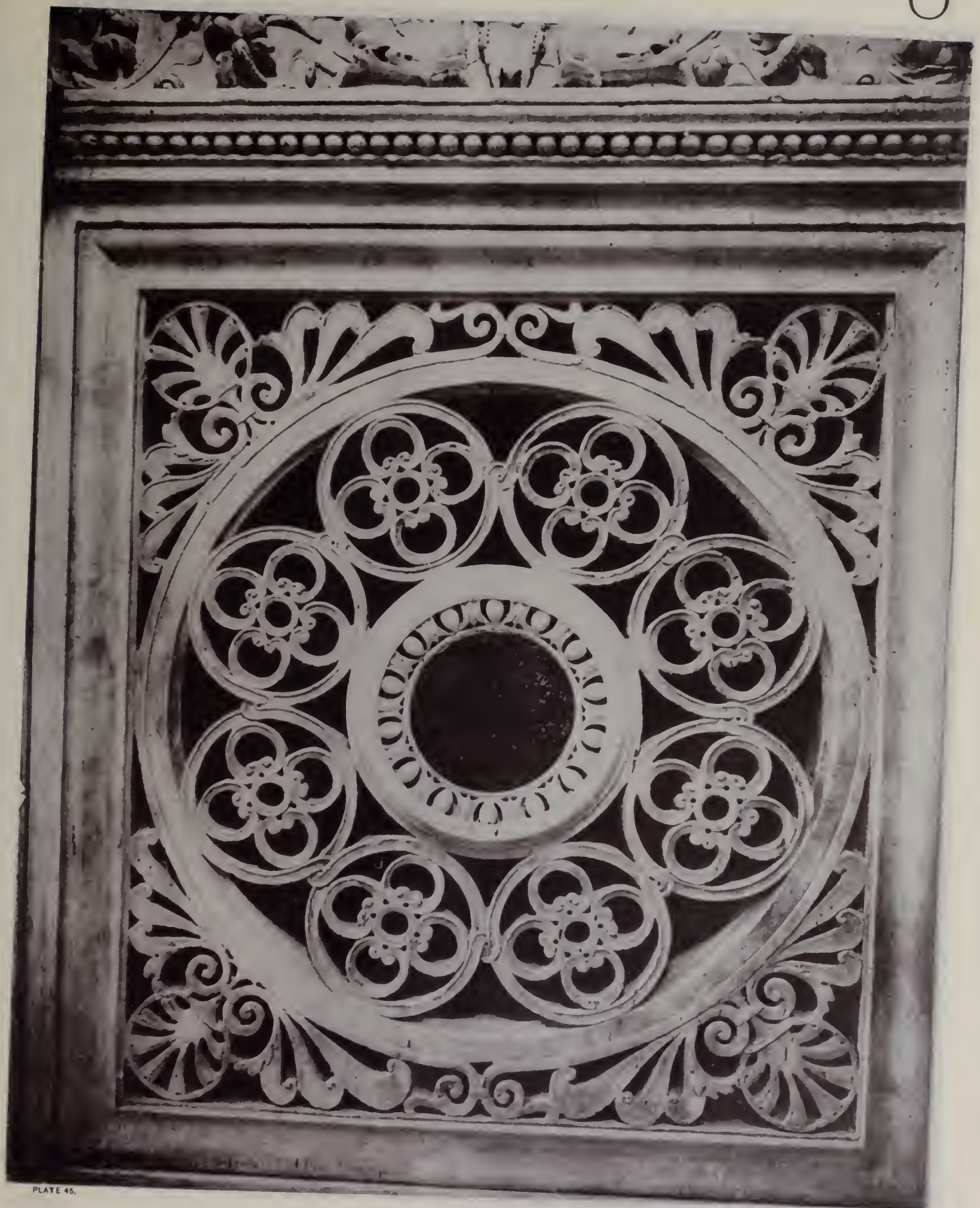

PLATE 45.

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VENICE.—STONE TRACERY—CHURCH OF THE MIRACOLI—A SMALL EARLY RENAISSANCE STRUCTURE—1480. RESTORED 1879.

THE MOST INTERESTING AND FINISHED EXAMPLE IN VENICE OF EARLY RENAISSANCE, AND ONE OF THE MOST IMPORTANT IN ITALY OF THE XV. CENT. STYLE.

PLATE 46.

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VENICE.—DOORWAY OF CHURCH OF S. GIOBE.

AN EARLY RENAISSANCE STRUCTURE.

PLATE 47.

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FLORENCE.—CLOISTER OF CERTOSA DI VAL D'EMA MONASTERY FOUNDED IN 1341 BY NICCOLO ACCIAJUOLI.

PLATE 48.

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FLORENCE.—MANTEL IN NATIONAL MUSEUM.

EXECUTED BY BENEDETTO DA ROVEZZANO.

PLATE 49.

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FLORENCE—WROUGHT IRON CORNUCOPIA IN THE NATIONAL MUSEUM.

PLATE 50

COPYRIGHT 1898, SMITH & PACKARD.

FLORENCE.—CHURCH OF SAN SPIRITO—DETAIL OF A CORNICE.

ORIGINALLY BUILT BY AUGUSTINIANS IN 1292. RE-DESIGNED BY BRUNELLESCHI IN 1433, BUT NOT BEGUN UNTIL AFTER HIS DEATH—1470—AND COMPLETED IN 1487.

PLATE 51.

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FLORENCE.—FRIEZE IN THE HALL OF 200—PALAZZO VECCHIO.

DESIGNED BY MICHELOZZI. EXECUTED BY TASSO BROS.

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PLATE 52.

FLORENCE—ALTAR DECORATIONS—CHURCH OF S. TRINITA.

DESIGNED BY BENEDETTO DA ROVEZZANO.

PLATE 53.

COPYRIGHT 1893, SMITH & PACKARD.

FLORENCE.—PALAZZO RICCARDI, FORMERLY MEDICI. DETAIL OF THE CORNICE.

IT WAS ERECTED ABOUT 1440 BY MICHELOZZO MICHELOZZI WHO HERE INTRODUCED THE PRACTICE OF TAPERING THE RUSTICA IN THE DIFFERENT STORIES.

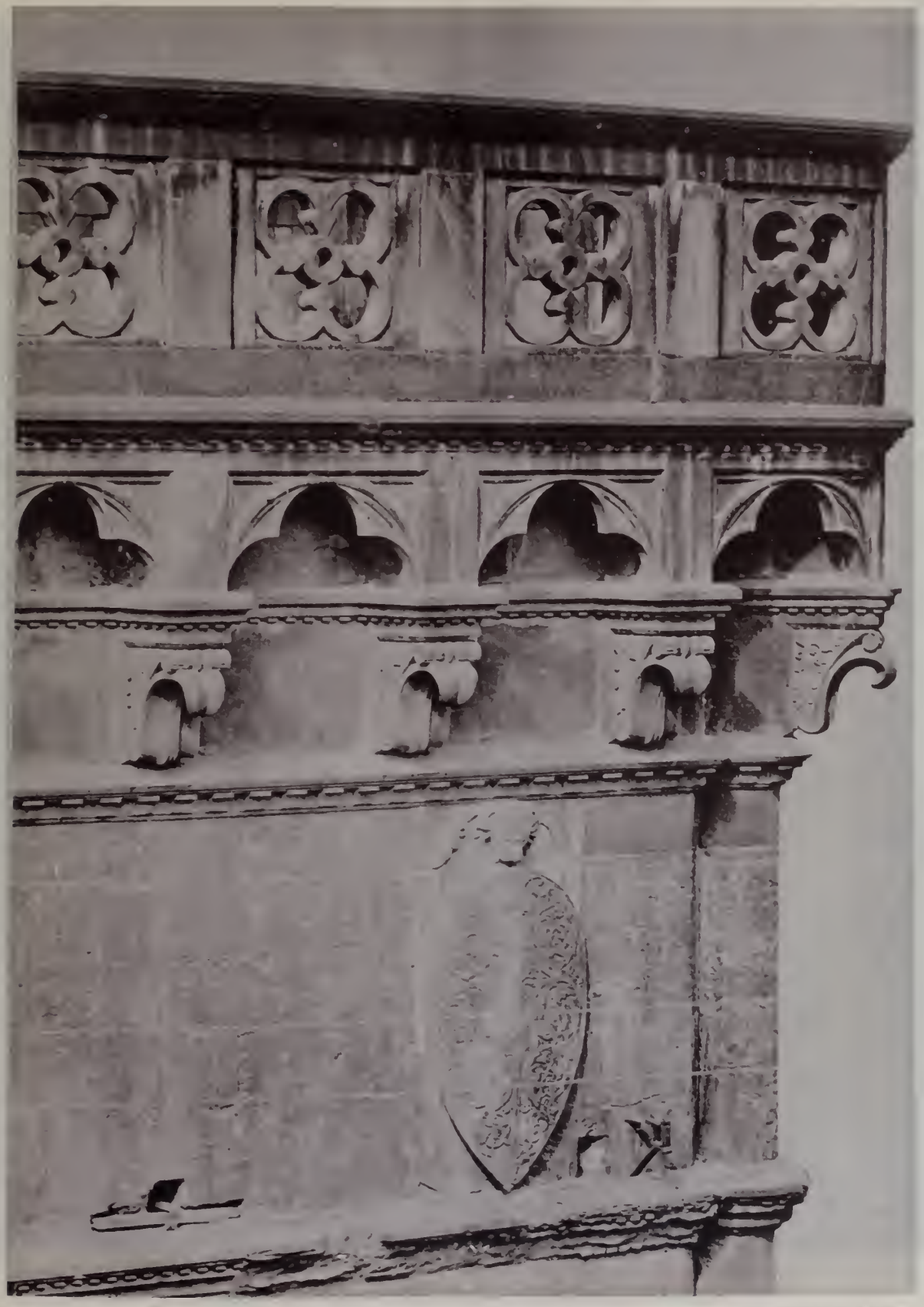

PLATE 84.

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FLORENCE.—LOGGIA DEI LANZI—ERECTED IN 1376.

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PLATE 55.

FLORENCE.—DUOMO OR CATHEDRAL—DETAIL OF JAMB OF DOORWAY.

EXECUTED BY GIOVANNI D'AMBROGIO—1408.

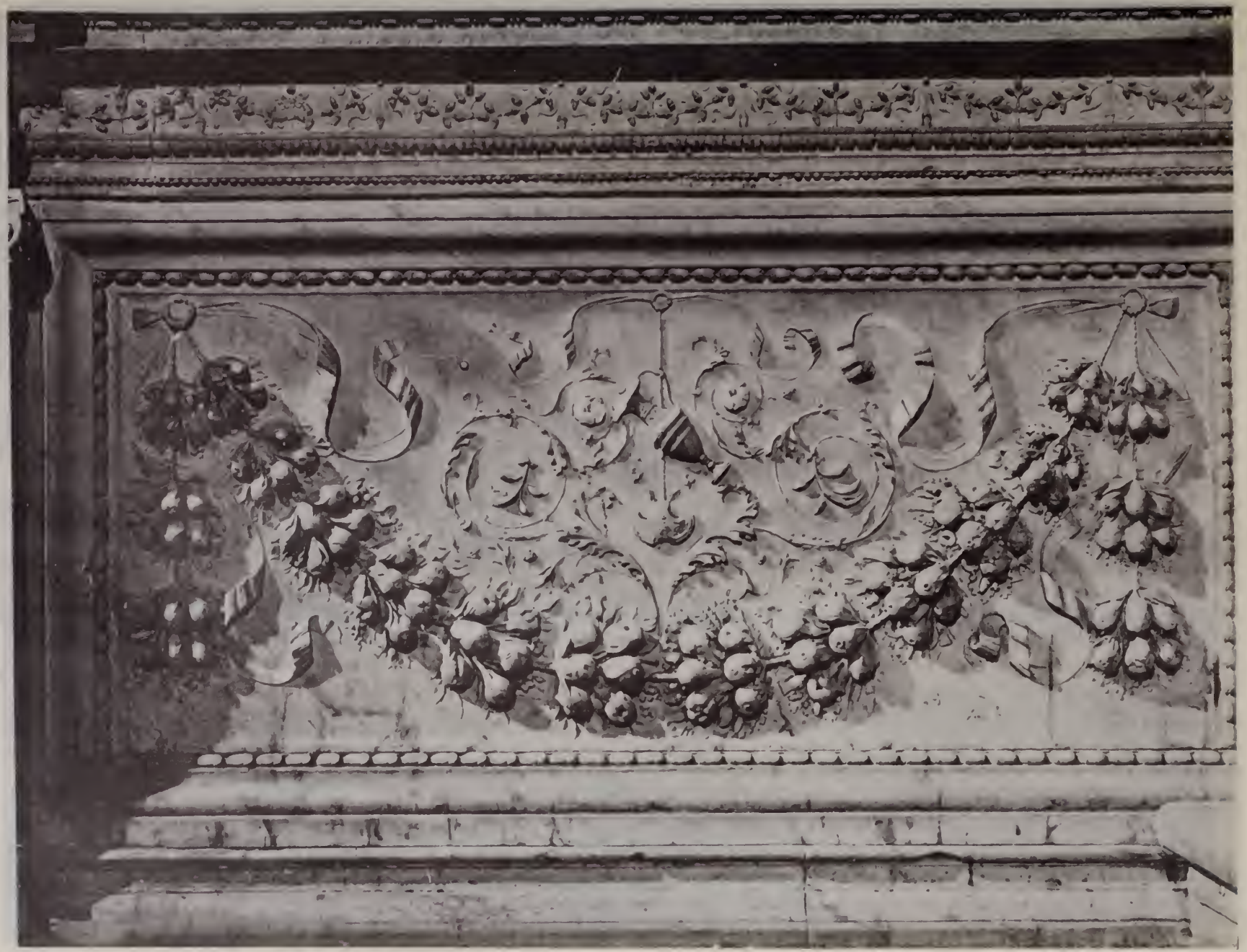

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PLATE 58

ROME.—VATICAN. STONE PANEL IN SISTINE CHAPEL—XVI. CENT.

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PLATE 57.

ROME.—BASILICA OF SAN LORENZO WITHOUT THE WALLS. DETAIL OF A FRIEZE—XIII. CENT.

PLATE 58

COPYRIGHT 1893, SMITH & PACKARD.

ROME.—CLOISTER OF ST. JOHN LATERAN.

CONSTRUCTED IN XIII. CENT. BY VASSALLETTUS.

PLATE 59

COPYRIGHT 1893, SMITH & PACKARD.

ROME.—CHURCH OF S. PUDENZIANA—TRADITIONALLY THE OLDEST CHURCH IN ROME.

THE EARLIEST RECORD OF THE CHURCH DATES FROM 499. IT HAS BEEN FREQUENTLY RESTORED AND MUCH ALTERED.

PLATE 60.

COPYRIGHT 1893, SMITH & PACKARD.

ROME.—VATICAN—DETAIL OF DOOR IN LOGGIA OF RAPHAEL—XVI. CENT.

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PLATE 61.

POITIERS—HOUSE AT POITIERS

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PLATE 62.

LE MANS — HOUSE AT LE MANS

PLATE 60.

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AVIGNON.—FACADE OF CHURCH AT AVIGNON

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PLATE 64.

AVIOTH. CHURCH AT AVIOTH -XIII. AND XIV. CENT.

PLATE 65.

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ARLES—DETAIL OF PORTAL OF ST. TROPHIMUS—XII. CENT.

CATHEDRAL OF ST. TROPHIMUS—A VERY ANCIENT BUILDING, FOUNDED IT IS SAID, UPON THE RUINS OF THE ROMAN PRAETORIUM. CONSECRATED IN 606.

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PLATE 66

AIX.—DETAIL OF DOORS OF CATHEDRAL OF ST. SAUVEUR.

THE CATHEDRAL DATES IN OLDEST PART FROM THE XI CENT. THE DOORS EXECUTED IN 1504 ARE CARVED WITH BASS-RELIEFS REPRESENTING THE PROPHETS.

PLATE 67

COPYRIGHT 1893, SMITH & PACKARD

GENOA. DETAIL OF DOORWAY OF PALAZZO GUICCO

PLATE 68

COPYRIGHT 1893, SMITH & PACKARD.

FLORENCE.—DETAIL OF DOOR IN HALL OF OROLOGIO—SO-CALLED FROM THE ORRERY WHICH IT ONCE CONTAINED.

DESIGNED BY BENEDETTO DA MAJANO.—1442-1497.

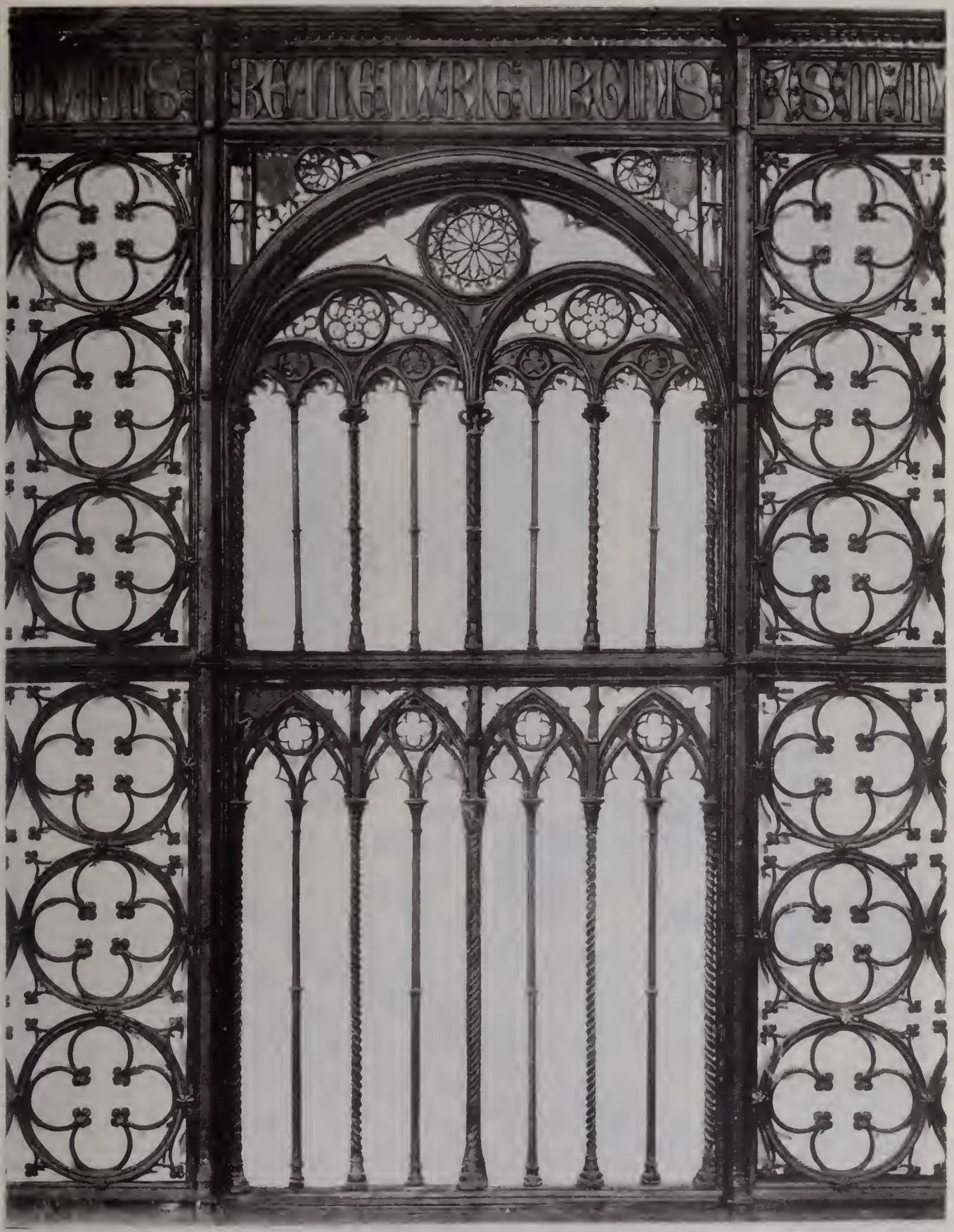

PLATE 69.

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FLORENCE.—S. CROCE—DETAIL OF SCREEN TO BARONCELLI CHAPEL

S. CROCE CONTAINS THE MONUMENTS OF THE MOST FAMOUS MASTERS OF ITALY—RESEMBLING IN THIS RESPECT WESTMINSTER ABBEY.

PLATE

FLORENCE — DETAIL OF STAIR BALUSTRADE IN PALAZZO GONDI

THE PALACE WAS BUILT IN 1490 — CUILIANO DI SAN GALLO

PLATE 71.

COPYRIGHT 1893, SMITH & PACKARD.

ROME.—CHURCH OF SAN LORENZO IN LUCINA.

A CHURCH OF ANCIENT ORIGIN FREQUENTLY RESTORED—THE ONLY OLD PART IS THE CAMPANILE—THE TOP OF WHICH IS MODERN.

PLATE 72.

COPYRIGHT 1893, SMITH & PACKARD

ROME.—DETAIL OF ANCIENT ARCH ADJOINING CHURCH OF SAN LORENZO IN LUCINA.

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PLATE 73.

ROME.—DETAIL OF BAPTISIMAL FONT IN CHURCH OF S. MARIA DEL POPOLO. XV. CENT.

THE CHURCH IS SAID TO HAVE BEEN FOUNDED IN 1099 BY PASCHALIS II. ON THE SITE OF THE BURIAL PLACE OF NERO. ENTIRELY RE-ERECTED IN 1477.

PLATE 74.

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ROME.—VATICAN DETAIL OF PANEL OVER WINDOW IN LOGGIA, OF RAPHAEL—XVI. CENT.

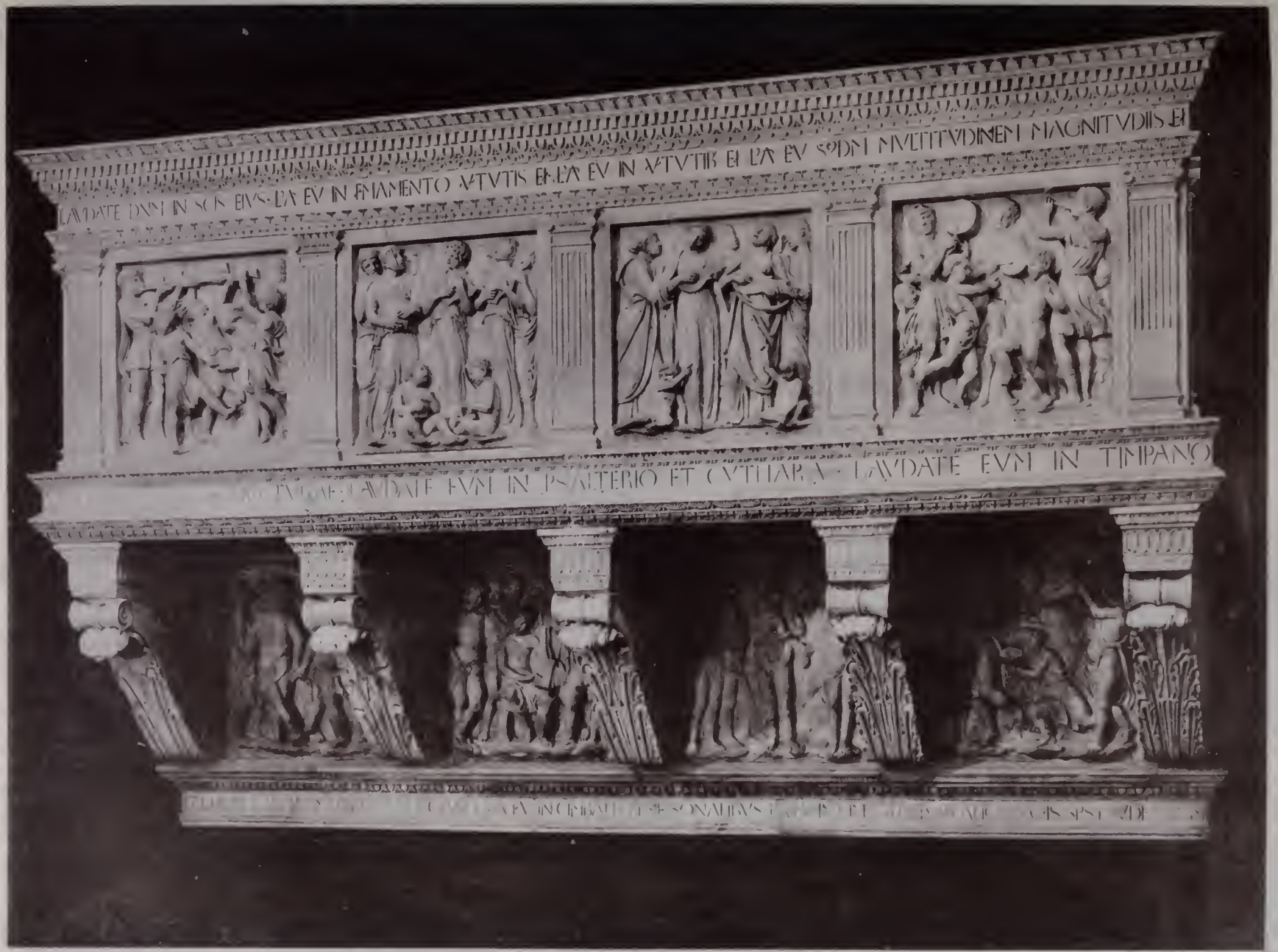
LAVDATE DNM IN SCIS EIVS · LAVDATE EVM IN FIRMAMENTO VIRTVTIS EIVS · LAVDATE EVM IN VIRTVTIBVS EIVS · LAVDATE EVM SECVNDVM MVLTITVDINEM MAGNITVDINIS EIVS
LAVDATE EVM IN PSALTERIO ET CITHARA · LAVDATE EVM IN TIMPANO

PLATE 78.

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FLORENCE.—DETAIL OF SINGING GALLERY.

DESIGNED BY LUCA DELLA ROBBIA—1400-1482. ORIGINALLY INTENDED FOR THE CATHEDRAL OF S. MARIA DEL FIORE, BUT IT IS NOW IN THE MUSEUM S. MARIA DEL FIORE, WHERE IT CAN BE SEEN TO MUCH BETTER ADVANTAGE.

PLATE 76.

COPYRIGHT 1893, SMITH & PACKARD.

VENICE.—CHURCH OF THE MIRACOLI—ERECTED IN 1480 UNDER THE INFLUENCE OF PIETRO LOMBARDO.

THE INTERIOR AND A PORTION OF THE EXTERIOR WALLS OF THIS CHURCH ARE COVERED WITH VALUABLE MARBLE.

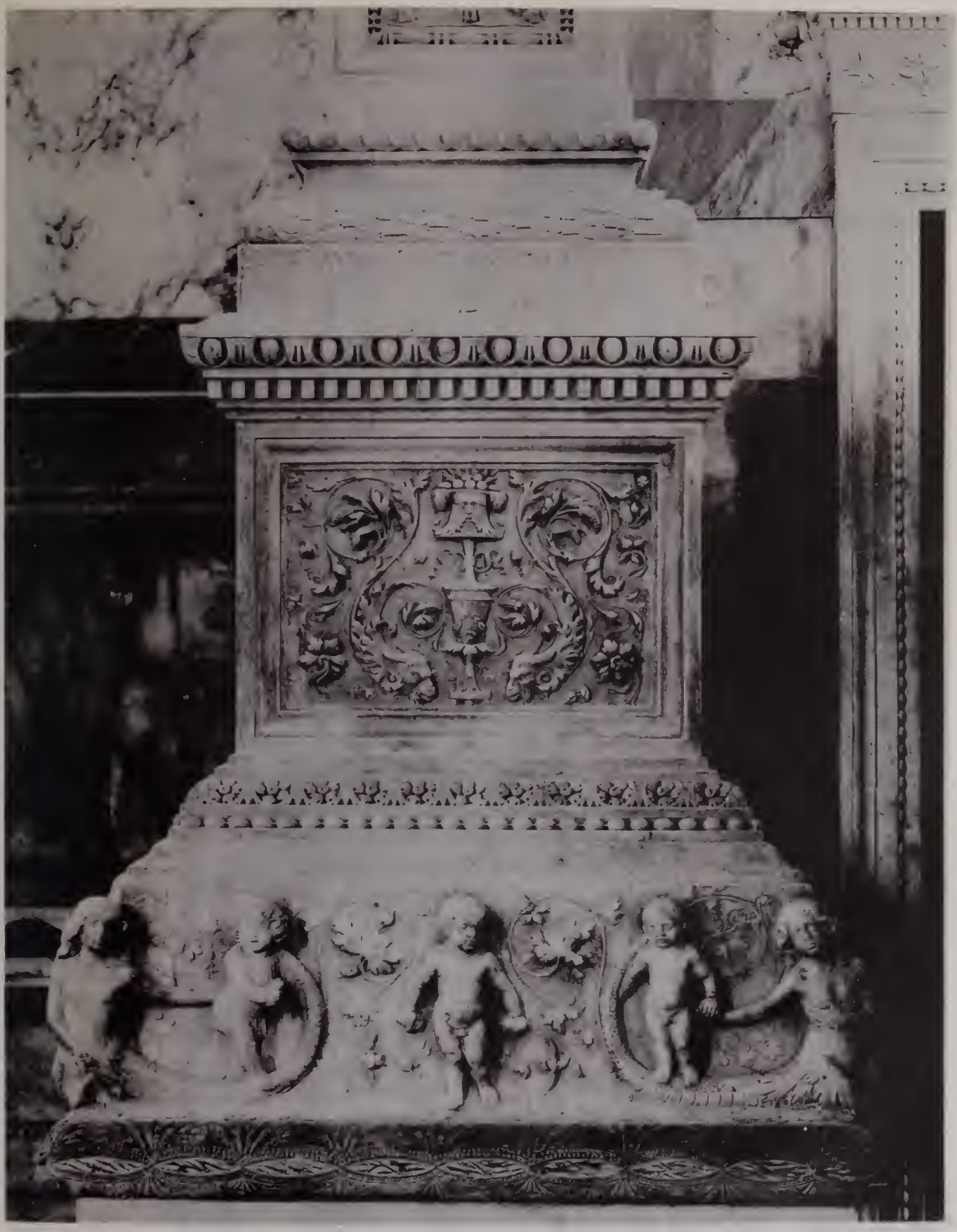

PLATE 77

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VENICE.—CHURCH OF THE MIRACOLI—ERECTED IN 1480 UNDER THE INFLUENCE OF PIETRO LOMBARDO.

THE INTERIOR AND A PORTION OF THE EXTERIOR WALLS OF THIS CHURCH ARE COVERED WITH VALUABLE MARBLE

PLATE 78

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VENICE.—DETAIL OF CORNICE OVER DOORWAY IN THE CHURCH OF THE MIRACOLI—1480.

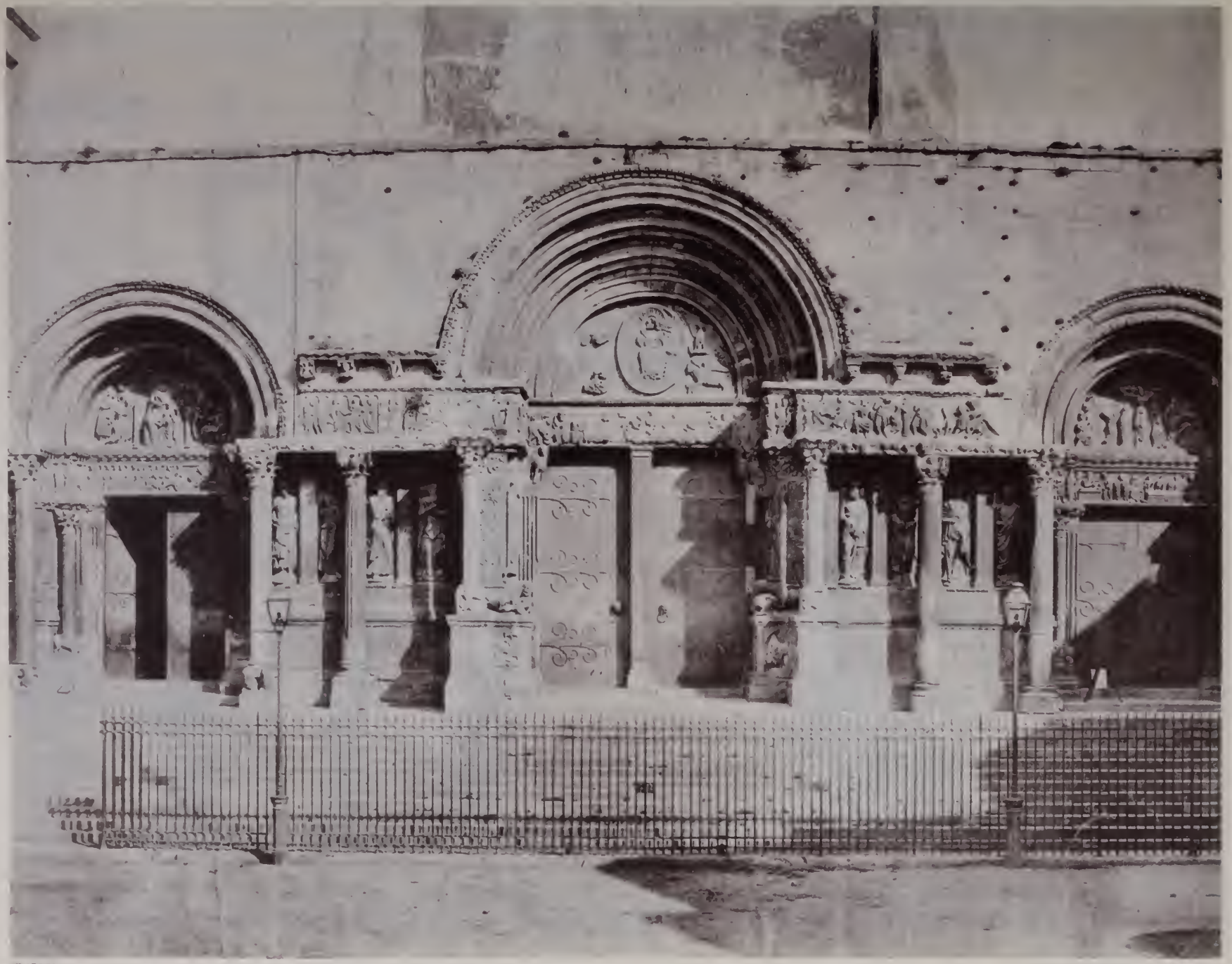

PLATE 79

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ST GILLES. DETAIL OF PORTAL OF THE CATHEDRAL OF ST. GILLES - XII. CENT.

DETAIL MUCH MUTILATED.

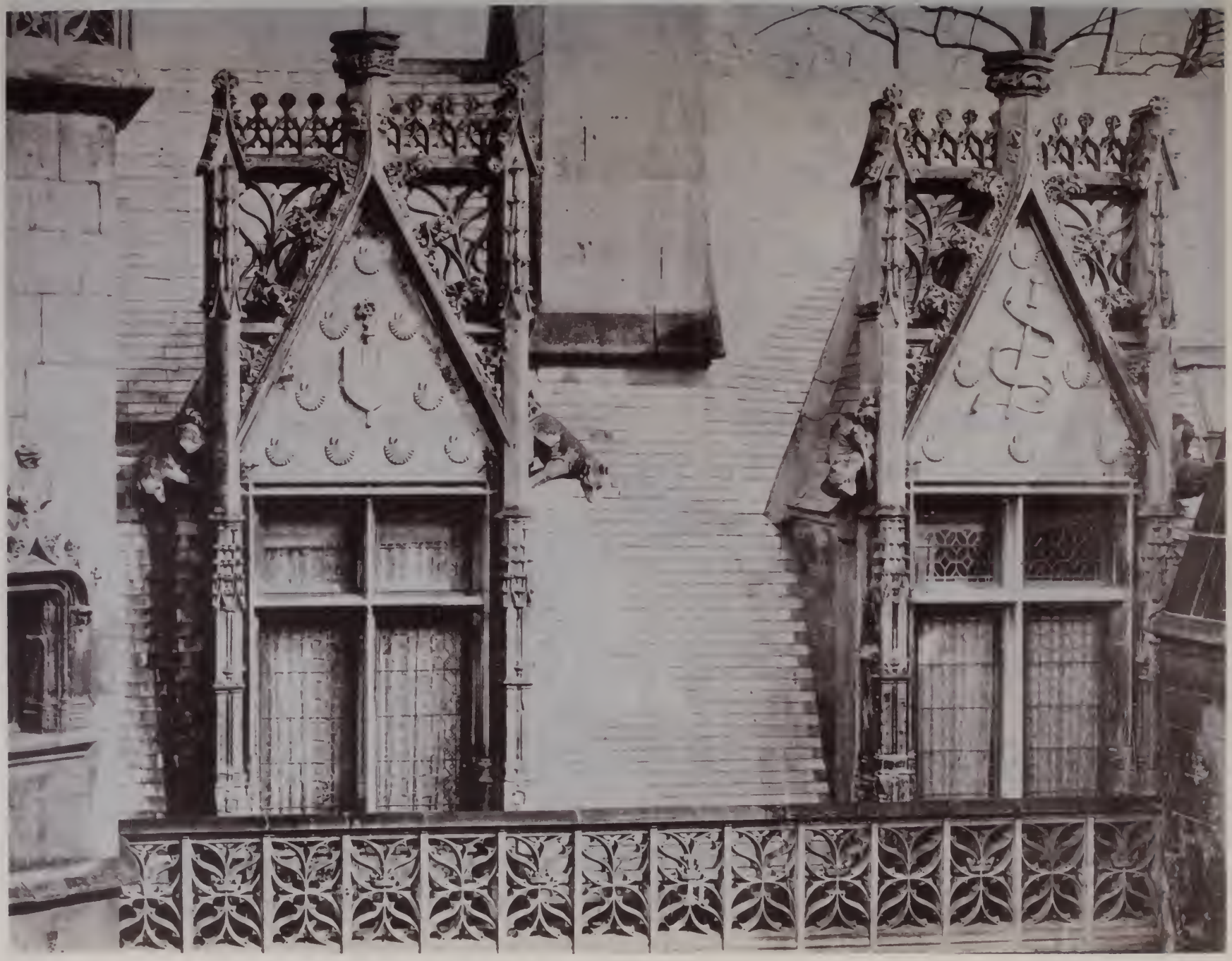

PLATE 80.

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PARIS. HOTEL CLUNY DETAIL OF DORMER WINDOWS.

HOTEL CLUNY OCCUPIES THE SITE OF A ROMAN PALACE—THE ONLY RELICS STILL EXISTING ARE THE RUINS OF THE THERMES (BATHS) ONCE CONNECTED WITH THE PALACE IN 1340 THE RUINS CAME INTO THE POSSESSION OF THE BENEDICTINE ABBEY OF CLUNY, AND AT THE BEGINNING OF THE XVI. CENT. THE ABBOTS CAUSED THE PRESENT BUILDING TO BE ERECTED.

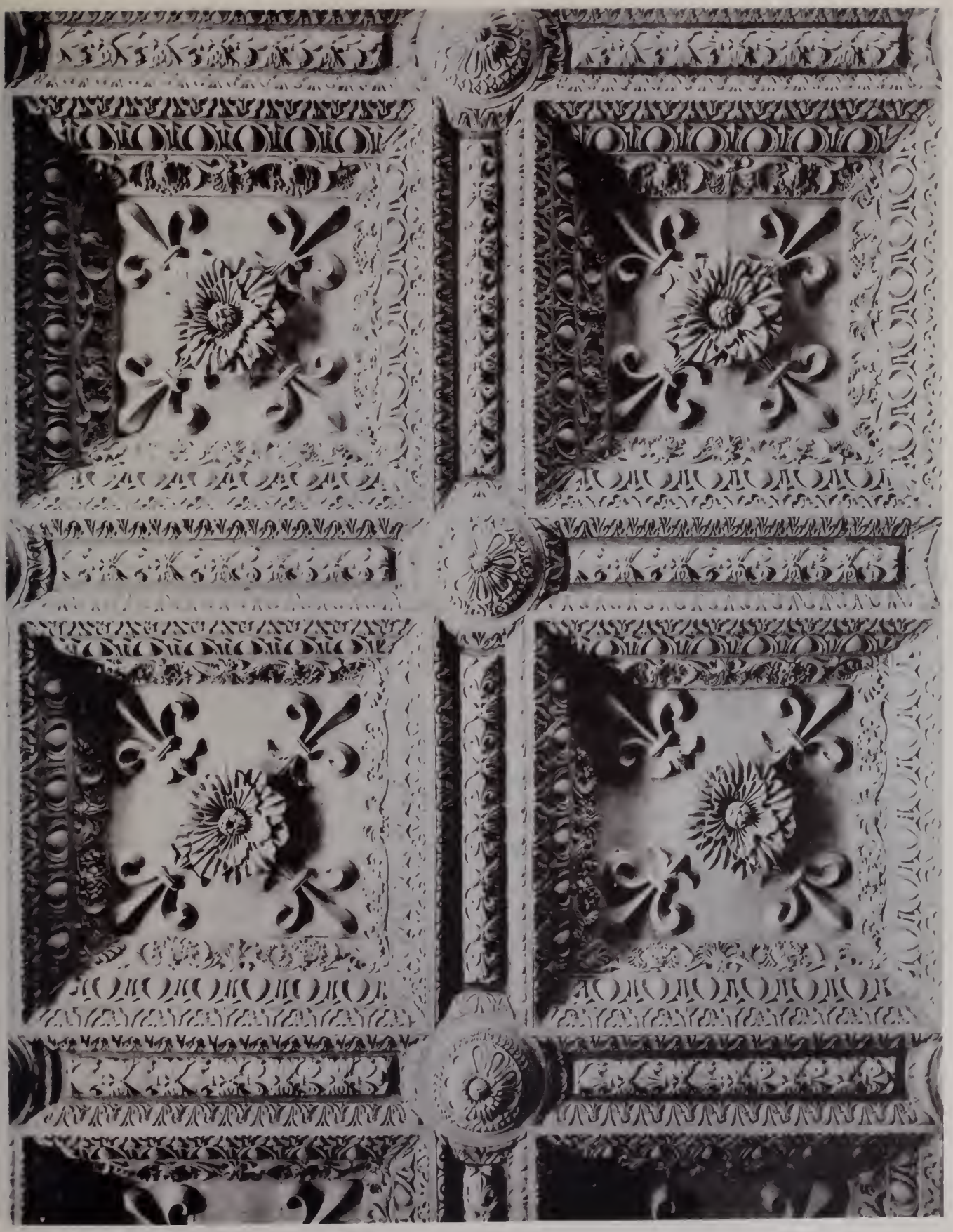

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PLATE 81.

FLORENCE.—DETAIL OF CEILING DECORATION IN THE HALL OF THE TWO HUNDRED - PALAZZO VECCHIO. DESIGNED BY MICHELOZZI, 1411. EXECUTED BY TASSO BROS.

THIS HALL WAS USED AS THE ASSEMBLY ROOM FOR THE COUNCILS OF WAR. IN 1378 MICHEL LANDO THE WOOL COMBER, FORCED HIS WAY INTO THIS HALL, BEARING THE STANDARD OF JUSTICE AT THE HEAD OF THE "CIOMPI" OR WOODEN SHOES AS THEY WERE CALLED IN TOKEN OF CONTEMPT, AND HERE HIS WILD FOLLOWERS INSISTED IN PLACING HIM AT THE HEAD OF THE GOVERNMENT AND PROCLAIMING HIM GONFALONIER OF FLORENCE.

PLATE 82

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CHAUMONT—NEAR BLOIS.—MAIN ENTRANCE TO THE CHATEAU OF CHAUMONT, DATING FROM XV AND XVI. CENT.

AROUND THE BATTLEMENTED TOWERS OF THIS ENTRANCE AND EXTENDING ALONG THE WALL OF THE MAIN BUILDINGS IS A FRIEZE OF CURIOUS ORNAMENTATION. DIANA OF POITIERS AND CATHERINE DE MEDICIS BOTH RESIDED HERE AT DIFFERENT TIMES.

PLATE 83

COPYRIGHT 1893, SMITH & PACKARD

ARLES.—ROMANESQUE PORTAL OF CATHEDRAL OF ST. TROPHIMUS—XII. CENT.

THIS PORTAL IS SUPPORTED BY SIX COLUMNS, RESTING ON LIONS, BETWEEN WHICH ARE SAINTS AND SCRIPTURAL SUBJECTS.
ABOVE—CHRIST AS JUDGE OF THE WORLD.

PLATE 84.

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ARLES.—CLOISTER OF CATHEDRAL OF ST. TROPHIMUS.

BOTH ROUND AND POINTED ARCHES ARE USED AND CURIOUS CAPITAL, DATING FROM VARIOUS EPOCHS.

PLATE 85

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VENICE.—POZZO OR WELL HEAD IN THE CIVICO MUSEO CORRER, FORMERLY IN PALAZZO, CORRER.

PLATE 88.

COPYRIGHT 1893 SMITH & PACKARD.

BOURGES.—REAR OF THE HOUSE OF JACQUES COEUR, THE SILVERSMITH OF HENRY VII.

THIS HOUSE WAS BUILT DURING THE LATTER HALF OF THE XV. CENT. AGAINST THE ROMAN RAMPARTS, OF WHICH THREE TOWERS HAVE BEEN PRESERVED, HEIGHTENED AND INCORPORATED INTO THE MANSION. JACQUE COEUR LENT THE KING ENORMOUS SUMS OF MONEY TO ASSIST IN DRIVING THE ENGLISH FROM GUIENNE, AND OBTAINED SO MUCH INFLUENCE THAT HE AROUSED THE JEALOUSY OF OTHERS. HIS ENEMIES CAUSED HIM TO BE IMPRISONED AND HIS PROPERTY CONFISCATED. A SENTENCE OF DEATH PRONOUNCED ON HIM WAS AFTERWARD COMMUTED TO PERPETUAL BANISHMENT, AND HE DIED AS A LEADER OF A NAVAL EXPEDITION SENT BY THE POPE AGAINST THE TURKS.

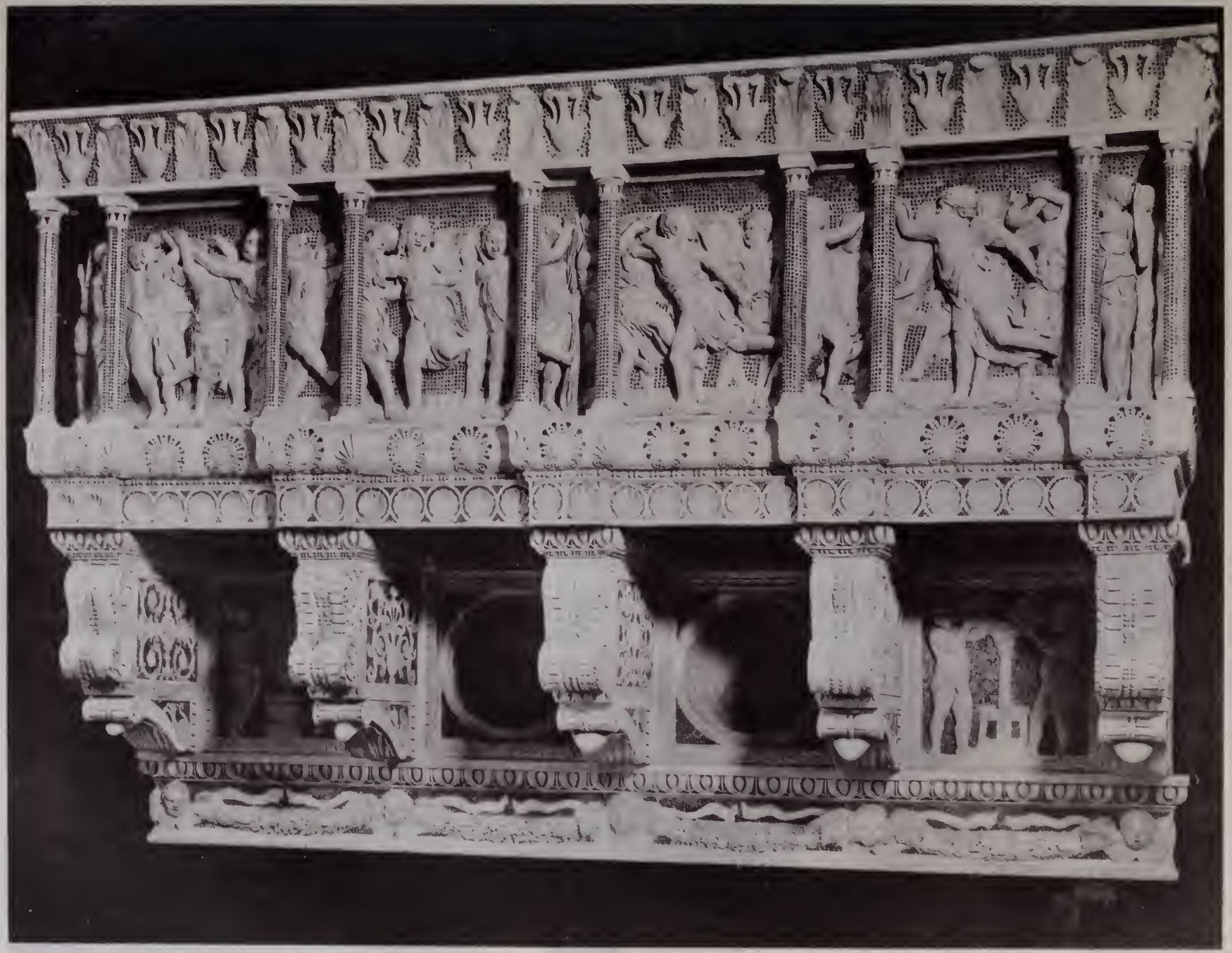

PLATE 67.

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FLORENCE.—BALCONY INTENDED FOR ORGAN SCREEN IN THE CATHEDRAL OF S. MARIA DEL FIORE, DECORATED WITH BASS-RELIEFS OF DANCING GENII BY DONATELLO, 1386-1466.

IT IS NOW IN THE MUSEUM OF S. MARIA DEL FIORE, WHERE IT CAN BE SEEN TO MUCH BETTER ADVANTAGE THAN IN THE PLACE WHERE IT WAS ORIGINALLY INTENDED TO HAVE BEEN PLACED.

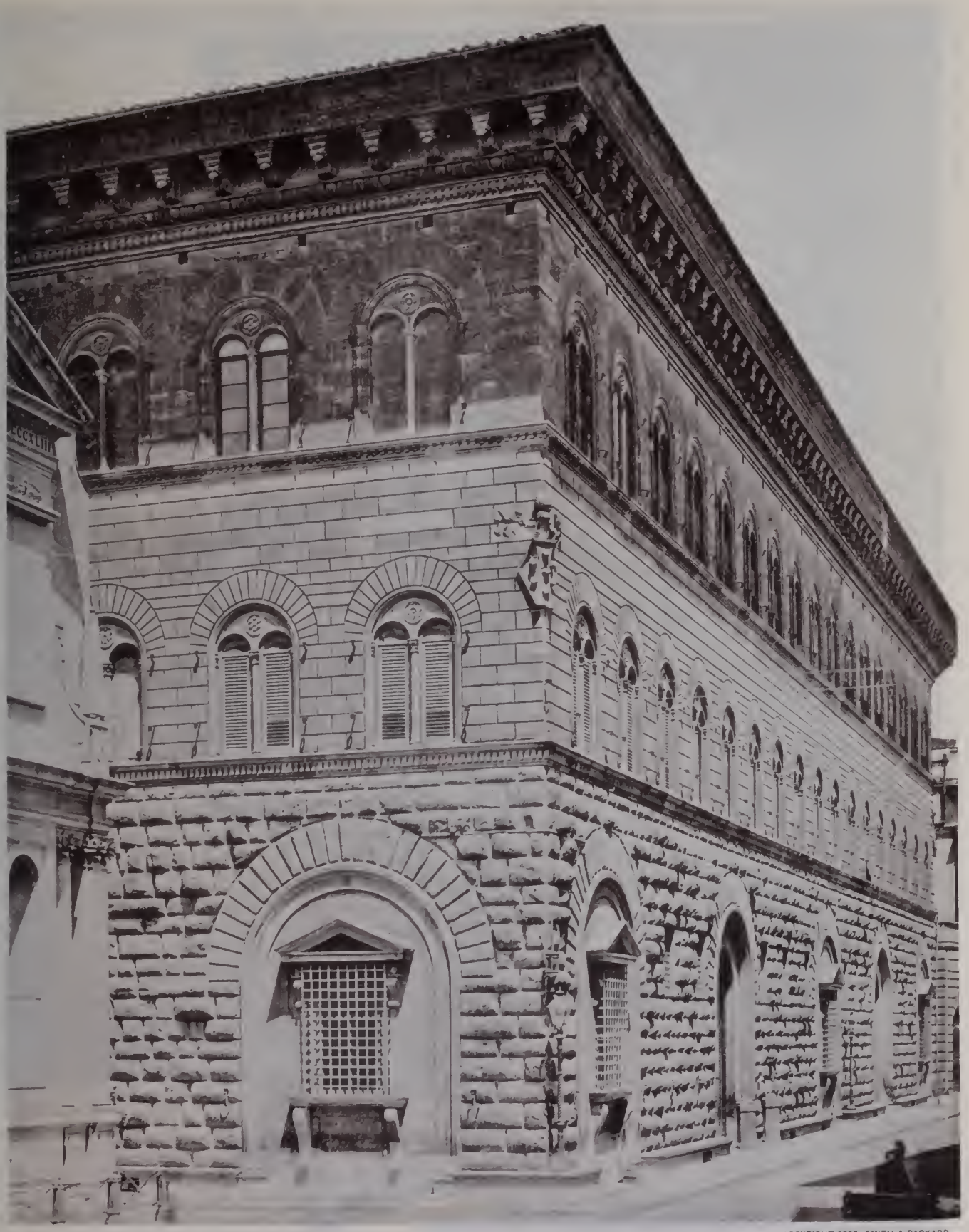

PLATE 88

COPYRIGHT 1893, SMITH & PACKARD.

FLORENCE.—PALAZZO RICCARDI, FORMERLY MEDICI.

ERECTED BY COSIMO VECCHIO-PATER PATRIAE ABOUT 1440 AFTER DESIGNS BY MICHELOZZO, WHO HERE INTRODUCED THE PRACTICE OF TAPERING THE RUSTICA IN THE DIFFERENT STORIES. IT HAS A FACADE 300 FEET LONG AND 90 FEET IN HEIGHT. HERE, WHEN COSIMO WAS BEING CARRIED THROUGH THE PALACE IN HIS OLD AGE AFTER THE DEATH OF HIS FAVORITE SON GIOVANNI, THE UNHAPPY FATHER WAS HEARD TO MURMUR "TOO LARGE A HOUSE FOR SO SMALL A FAMILY."

PLATE 89

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ROME.—HOUSE OF CRESCENTIUS, ALSO KNOWN AS THE HOUSE OF RIENZI—XI. AND XII. CENT.

CONSTRUCTED OF BRICK WITH A SINGULAR ADMIXTURE OF ANTIQUE FRAGMENTS. ON ONE SIDE A LONG INSCRIPTION RECORDS THAT: "THIS LOFTY HOUSE WAS ERECTED BY NICOLAS, SON OF CRESCEUS, NOT FROM MOTIVES OF AMBITION, BUT AS A REMINISCENCE OF THE ANCIENT GLORY OF ROME." IT IS THE OLDEST EXISTING SPECIMEN OF MEDIEVAL DOMESTIC ARCHITECTURE IN ROME. IT IS NOW USED AS A STABLE.

PLATE 90

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ROME. DETAIL OF BASE OF THE TOMB OF CARDINAL BASSO (A CONLUCCI) DESIGNED BY SANSOVINO IN THE CHURCH OF S. MARIA DEL POPULO ABOUT 1505.

PLATE 95.

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VITRE.—VIEW FROM THE INTERIOR OF ONE OF THE ENTRANCES TO THE CASTLE.

THE CASTLE BELONGED TO THE SEIGNEURS DE LA TREMOILLE, WHOSE MOTTO (POST TENEBRAS SPERO LUCEM) ABOVE THE GATEWAY IS SUPPOSED TO REFER TO THEIR ATTACHMENT TO THE REFORMED FAITH.

PLATE 98.

COPYRIGHT 1893, SMITH & PACKARD.

NUREMBURG.—FACADE OF THE NASSUA HOUSE. ERECTED ABOUT 1400.

PLATE 97.

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NUREMBURG.—ORIOLE WINDOW IN THE PARSONAGE OF THE CHURCH OF ST. SEBALD, ABOUT 1318.

THIS PARSONAGE WAS ONCE OCCUPIED BY MELCHIOR PFINZING PROBOST OF ST. SEBALD AND AUTHOR OF "TEWRDANNKH" AN ALLEGORICAL NARRATION OF THE WOOING OF MARY OF BURGANDY AND EMP. MAXIMILIAN I.

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PLATE 98

PARIS.—INTERIOR OF ST. ETIENNE DU MONT.

THE CHOIR IS SEPARATED FROM THE NAVE BY A JUBE OR ROOD LOFT OF EXQUISITE WORKMANSHIP, DESIGNED BY BIARD, 1600-1605 AROUND THE PILLARS OF WHICH TWO GRACEFUL SPIRAL STAIRCASES ASCEND.

PLATE 99.

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ROME.—DETAIL OF TOMB OF CARDINAL GIOVANNI DELLA ROVERE, IN CHURCH OF S. MARIA DEL POPOLO.

ERECTED BY ORDER OF JULIUS II. 1505, AFTER DESIGNS BY ANDREA SANSOVINO, SAID TO BE THE PERFECTION OF SCULPTURE COMBINED WITH DECORATION.

PLATE 100

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VERONA.—DOORWAY TO A PALACE—NOW USED AS A STABLE.

PLATE 93

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VERONA.—ENTRANCE TO THE PALAZZO DEL CONSIGLIO.

AROUND THE LOGGIA AGAINST THE WALL ON SMALL PEDESTALS ARE BUSTS OF CELEBRATED VERONES OF MEDIEVAL AND MODERN TIMES.

PLATE 94.

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VITRE.—GENERAL VIEW OF THE CASTLE OF VITRE FROM WITHOUT THE WALLS.

THE PRESENT REMAINS CONSIST OF AN OUTER WALL STRENGTHENED WITH MACHICOLATED TOWERS AND OF THE MASSIVE DONJON LATELY RESTORED.
IT IS OF BROWN STONE AND DATES PRINCIPALLY FROM THE XIV AND XV. CENT.

PLATE 92.

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VERONA.—FACADE OF THE PALAZZO DEL CONSIGLIO—OR TOWN HALL—USUALLY CALLED "LA LOGGIA."

ERECTED BEFORE 1500 BY FRA GIOCONDO DA VERONA, AND RESTORED IN 1873. THE FACADE IS ORNAMENTED WITH WHAT IS KNOW AS SGRAFFITO WORK, OR INCISED DESIGNS FILLED WITH COLOR.

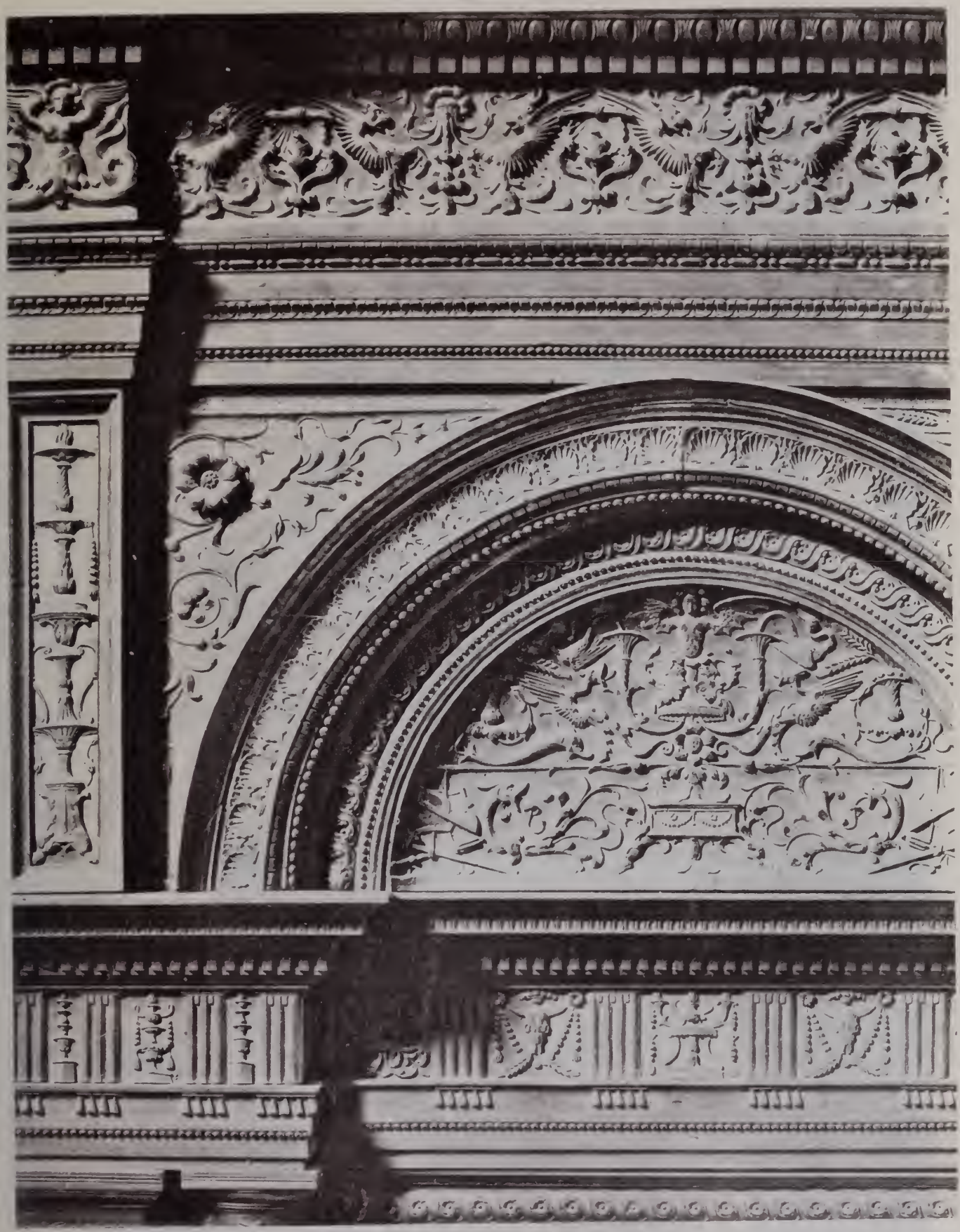

PLATE 91

COPYRIGHT 1893, SMITH & PACKARD.

VERONA.—DETAIL OF WALL DECORATION IN THE SACRISTY OF THE CHURCH OF S. MARIA IN ORGANO, AFTER DESIGNS BY FRA GIOVANNI OF VERONA, XVI. CENT.

THE CHURCH WAS ERECTED IN 1481 FROM DESIGNS OF SAMMICHELI. THE FACADE OF 1592 IS STILL UNFINISHED.

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THE FOOT BALL GAME.

UNFINISHED MODEL FOR A WOOD PANEL IN A MANTEL IN THE CHICAGO ATHLETIC CLUB, DESIGNED AND EXECUTED BY JOSEPH DU
CARVER AND MODELER, 278 AND 280 E. MADISON STREET, CHICAGO.

HENRY IVES COBB A

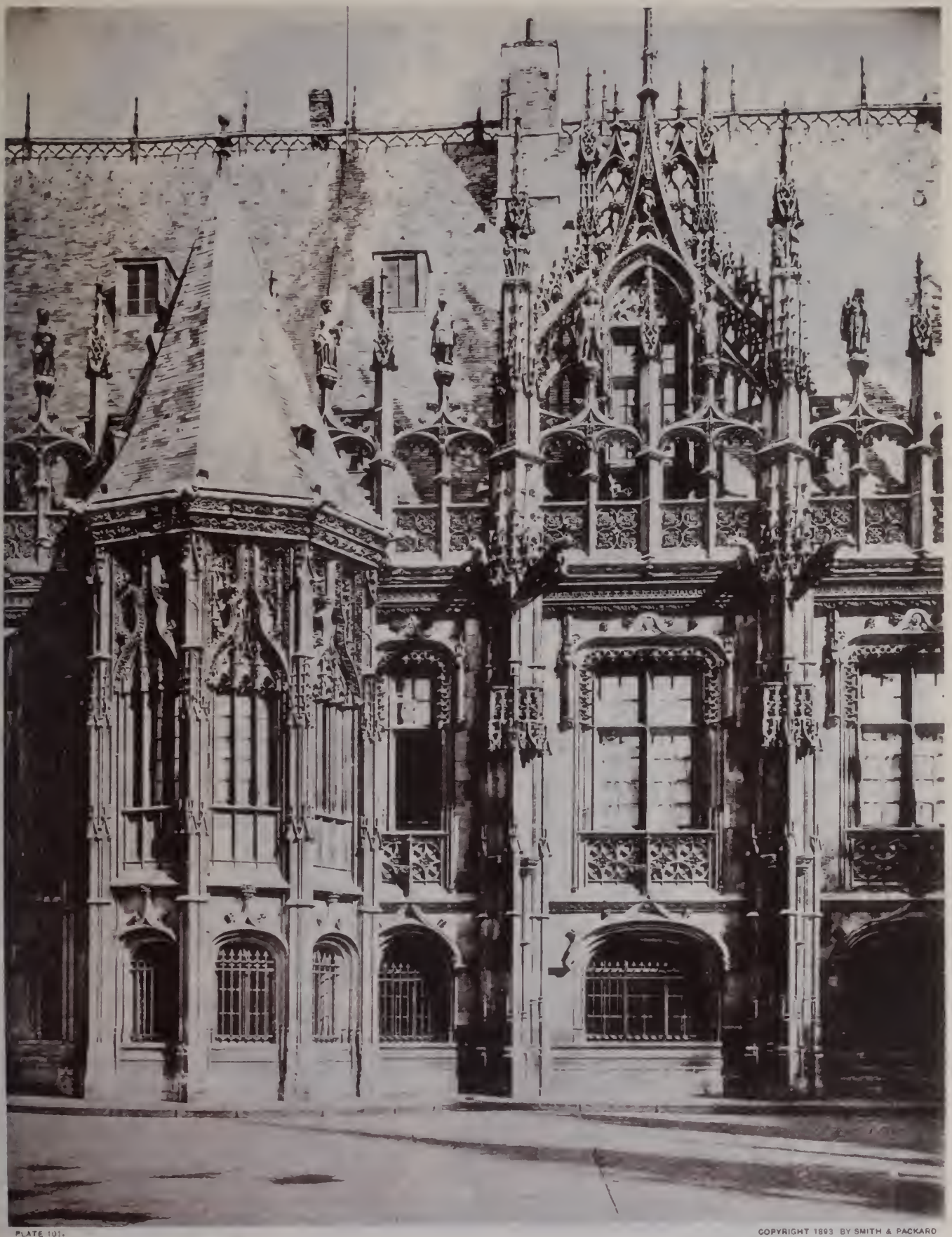

PLATE 101.

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ROUEN —COURT VIEW OF THE PALAIS DE JUSTICE.

BUILT DURING THE LATTER PORTION OF THE XV. CENT. FROM DESIGNS BY ROGER ANGO AND ROLAND LEROUX

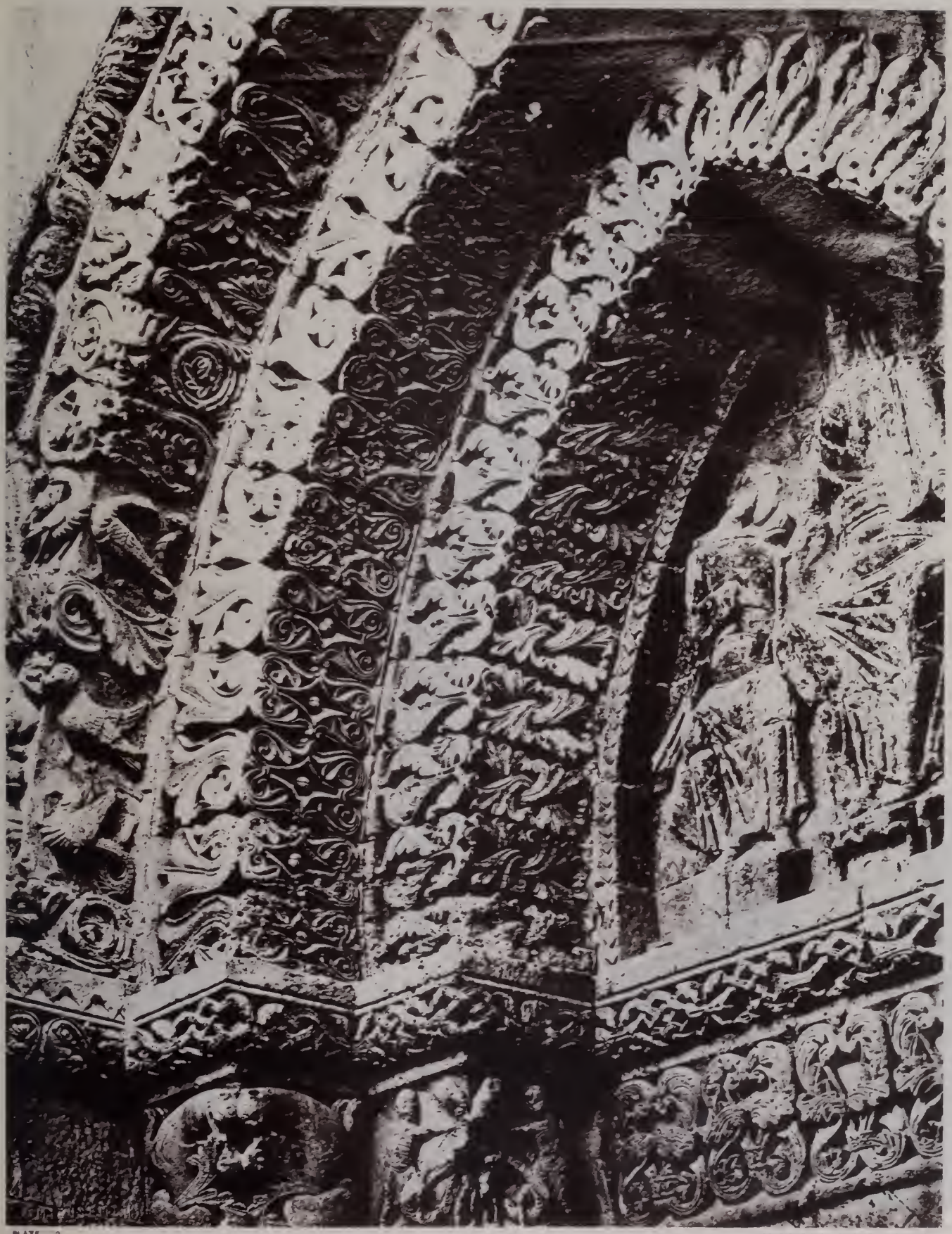

PLATE 2.

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AULNEY—IN THE DEPARTMENT OF CHARENTE, INFER. DETAIL OF A DECORATED ARCHIVOLT

PLATE 103.

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VER.—IN THE DEPARTMENT OF CALVADOS. DETAIL OF A ROMANSQUE CHURCH TOWER.

PLATE 104

COPYRIGHT 1893, BY SMITH & PACKARD.

AVALLON IN THE DEPARTMENT OF YONNE. DETAIL OF DECORATED ARCHIVOLT IN ST. LAZARRE

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PLATE 105.

TOSCANELLA.—FACADE OF S. PIETRO.

THE ORIGINAL CHURCH DATES FROM THE IX. CENT., BUT WAS RESTORED IN 1039

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CAHORS.—DETAIL OF ARCADING IN CATHEDRAL.

DATES FROM THE END OF THE XI. CENT.

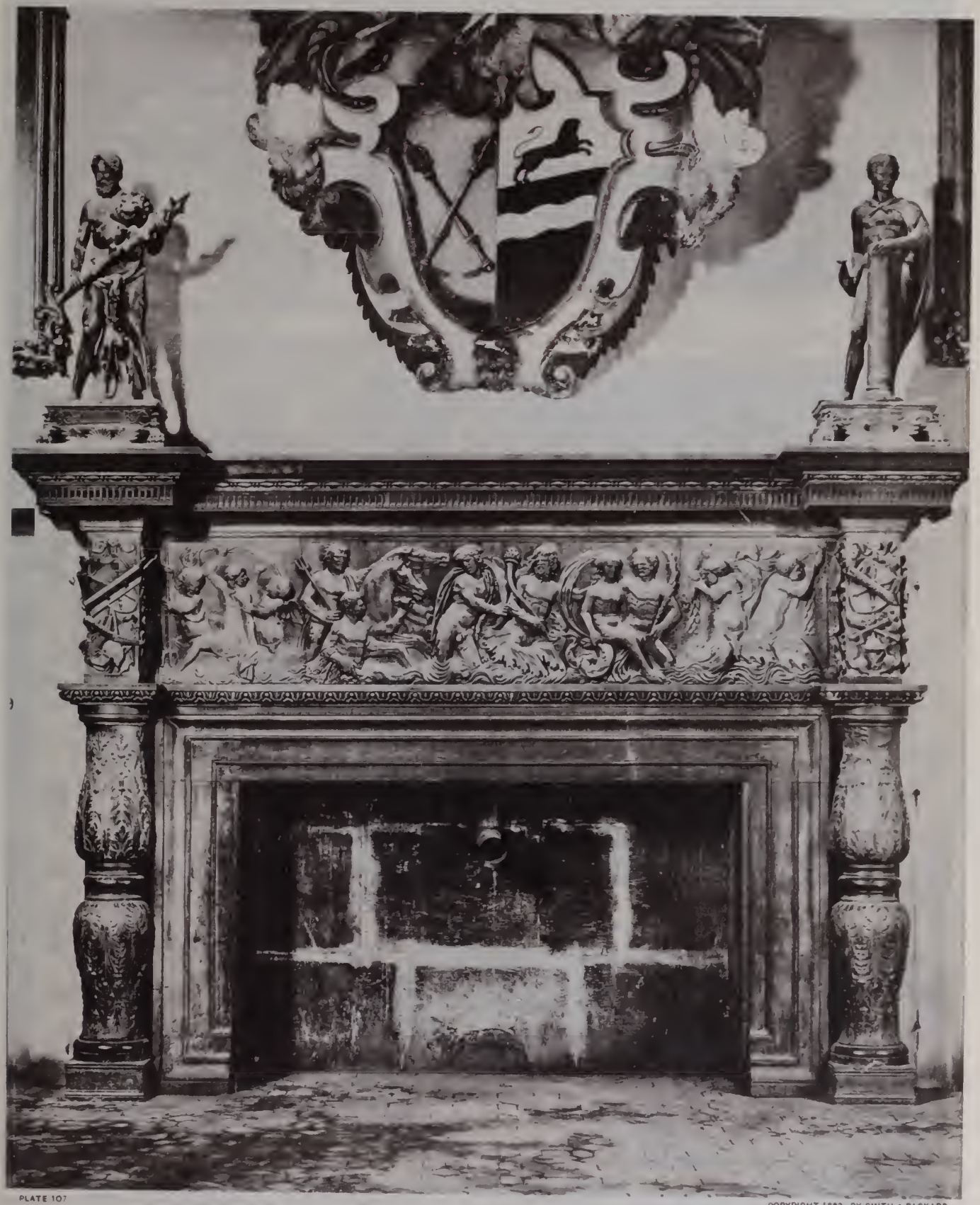

PLATE 107

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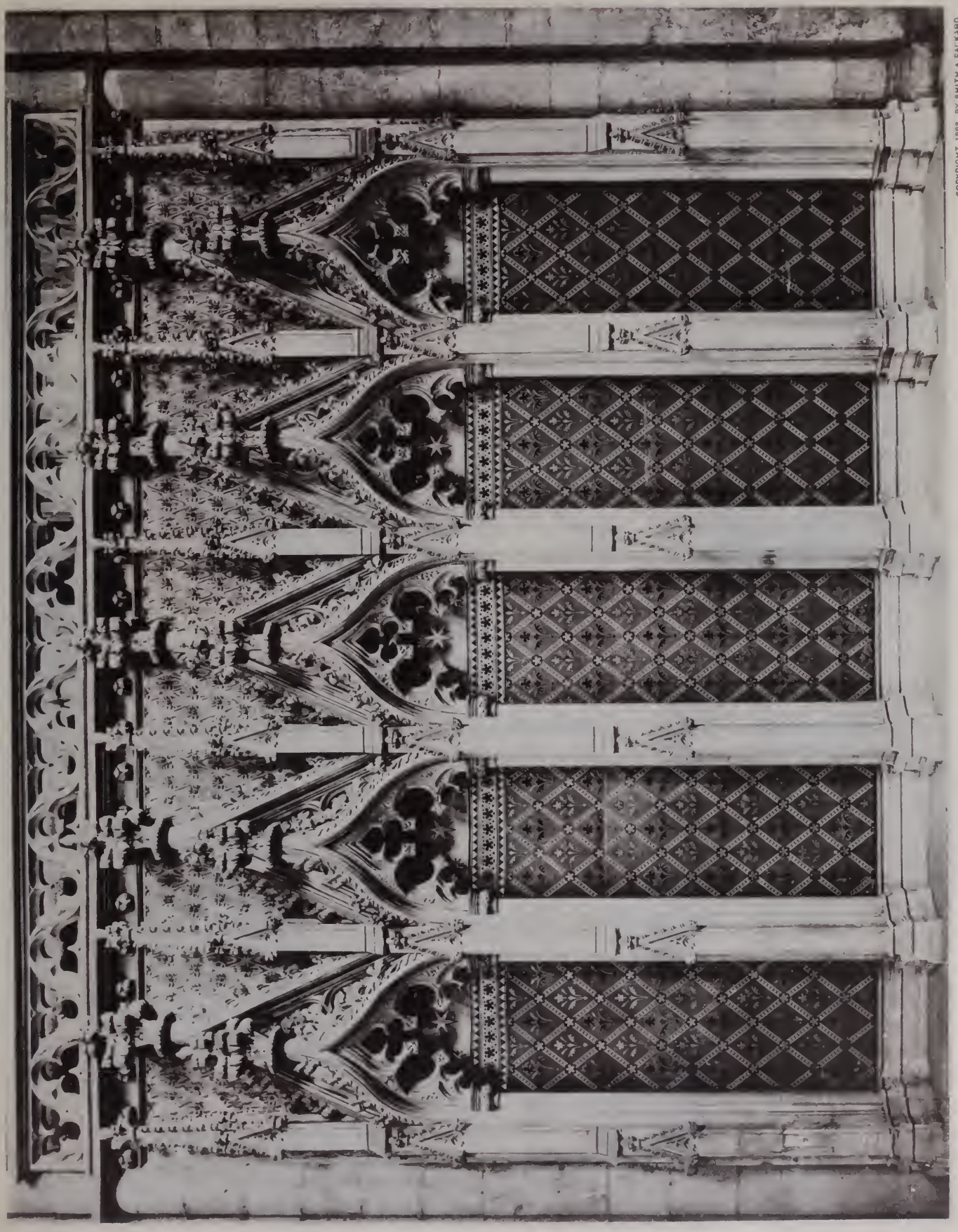
FLORENCE—MANTEL IN PALAZZO GONDI.

DESIGNED BY SAN GALLO.



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PETERBOROUGH.—DETAIL OF ARCADING IN CHANCEL OF CATHEDRAL

PLATE 109.

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VAUCLUSE—PORTAL OF LE THOR—XII CENT.

PLATE 110.

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FIESOLE—MONUMENT OF VESCOVO SALUTATE IN THE CATHEDRAL.

EXECUTED BY MINA DA FIESOLE—XV. CENT.

PLATE 111.

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ANGERS.—COURT VIEW OF THE MUSEUM

BUILT DURING THE LATTER END OF THE XV. CENT., FOR A PRIVATE RESIDENCE, BY OLIVER BARRAULT TREASURER OF BRITTANY

PLATE 112

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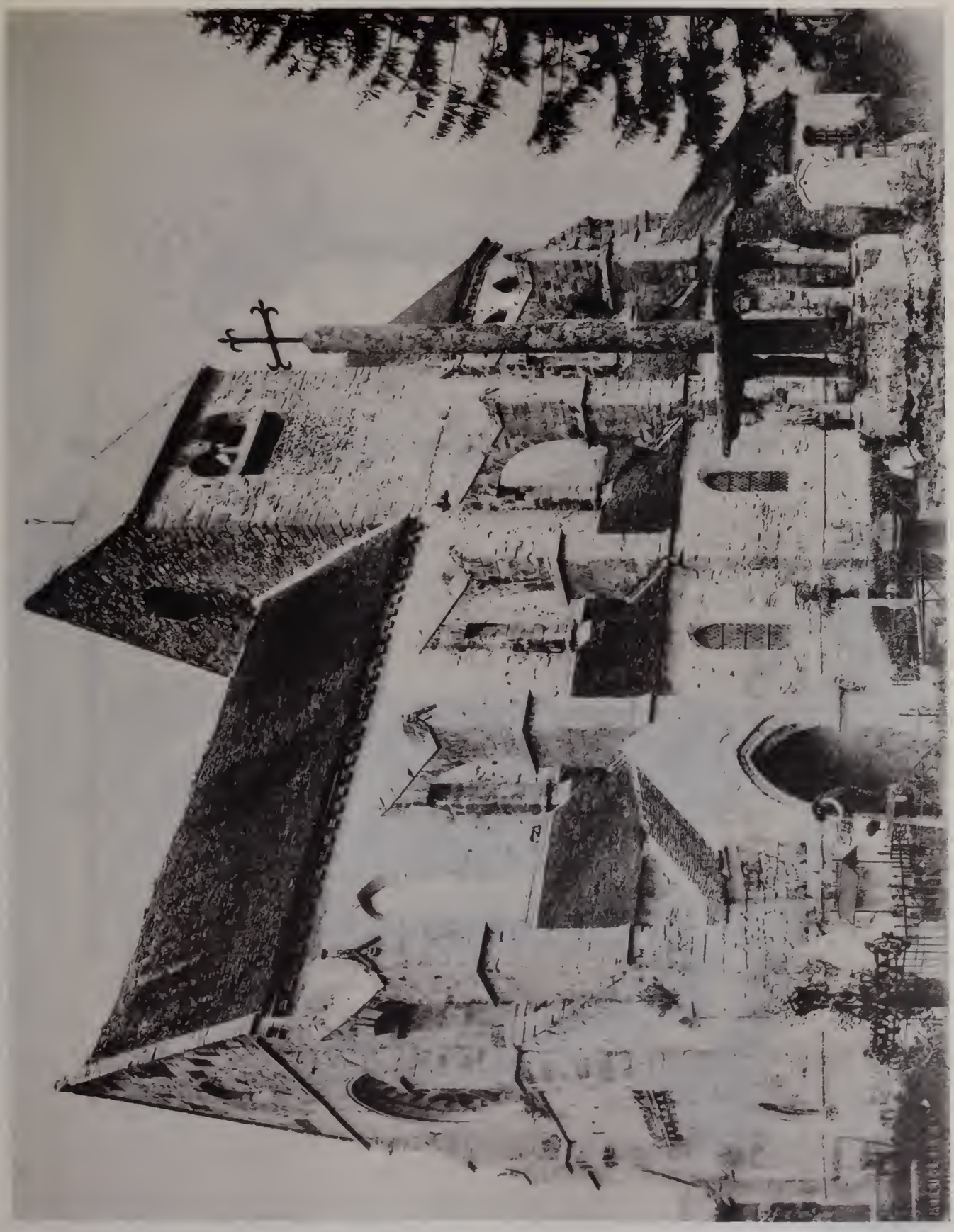
VICOVARO. OCTAGONAL CHAPEL OF S GIACOMO.

ASCRIBED TO A PUPIL OF BRUNELLESCHI.



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MONT PELVOUX.—CHURCH ON THE PIC DE LA PYRAMID DURAND,
ONE OF THE PEAKS OF THE MONT PELVOUX RANGE 12,920 FEET HIGH.

PLATE 113.

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VENICE – WELL CURB FORMERLY IN PALAZZO VENDRAMIN CALERGI

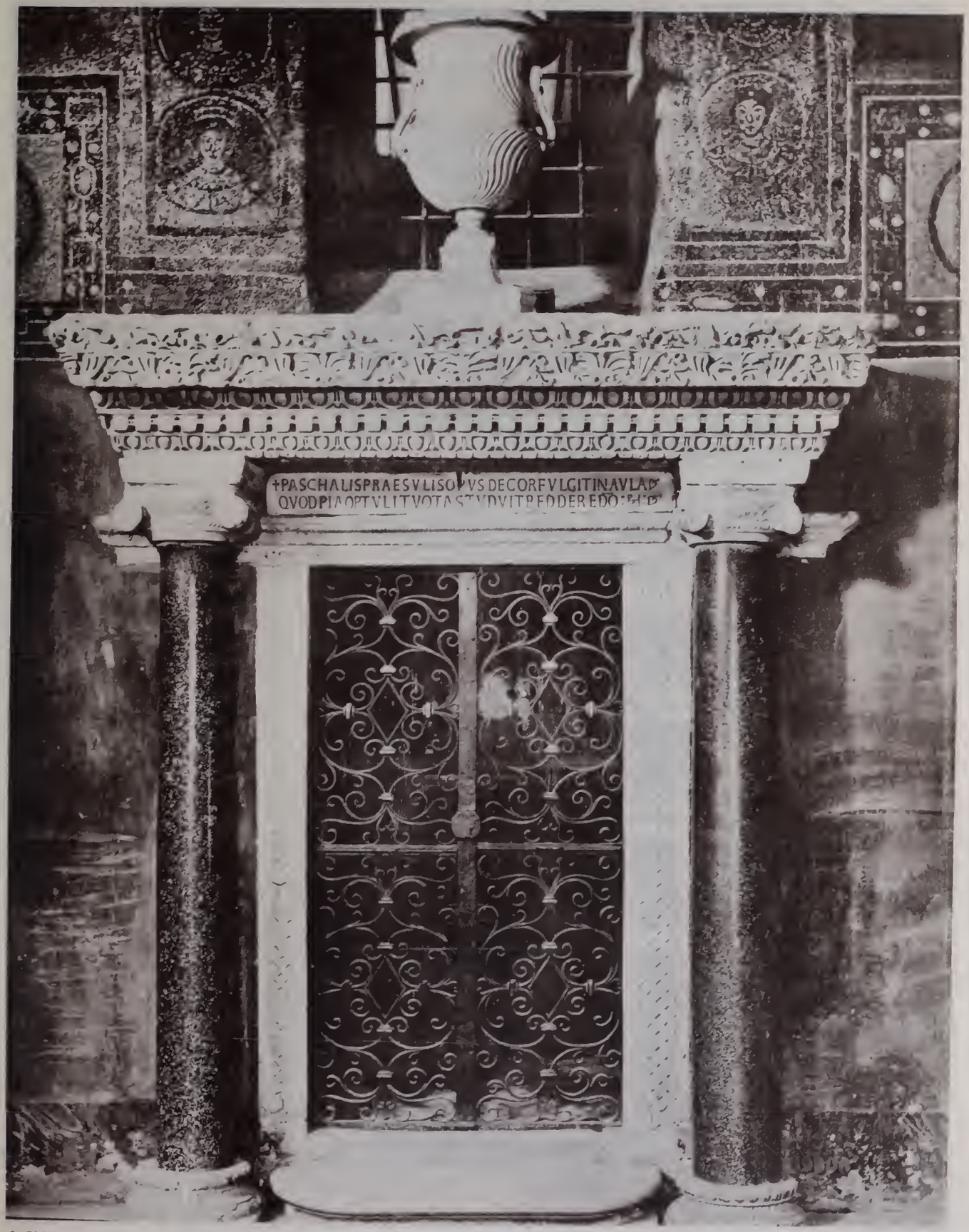

PLATE 115

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ROME.—ENTRANCE TO THE CHAPEL OF THE COLUMN IN THE CHURCH OF S. PRASSEDE.

THE COLUMNS AT THE ENTRANCE ARE OF BLACK GRANITE AND SUPPORT AN ANCIENT ENTABLATURE. THE CHURCH WAS ERECTED BY PASCHALIS I IN 822, AND DEDICATED TO SAINT PRAXEDIS, THE DAUGHTER OF ST. PRUDENS, WITH WHOM PETER LODGED AT ROME. IT HAS BEEN GREATLY RESTORED IN RECENT YEARS

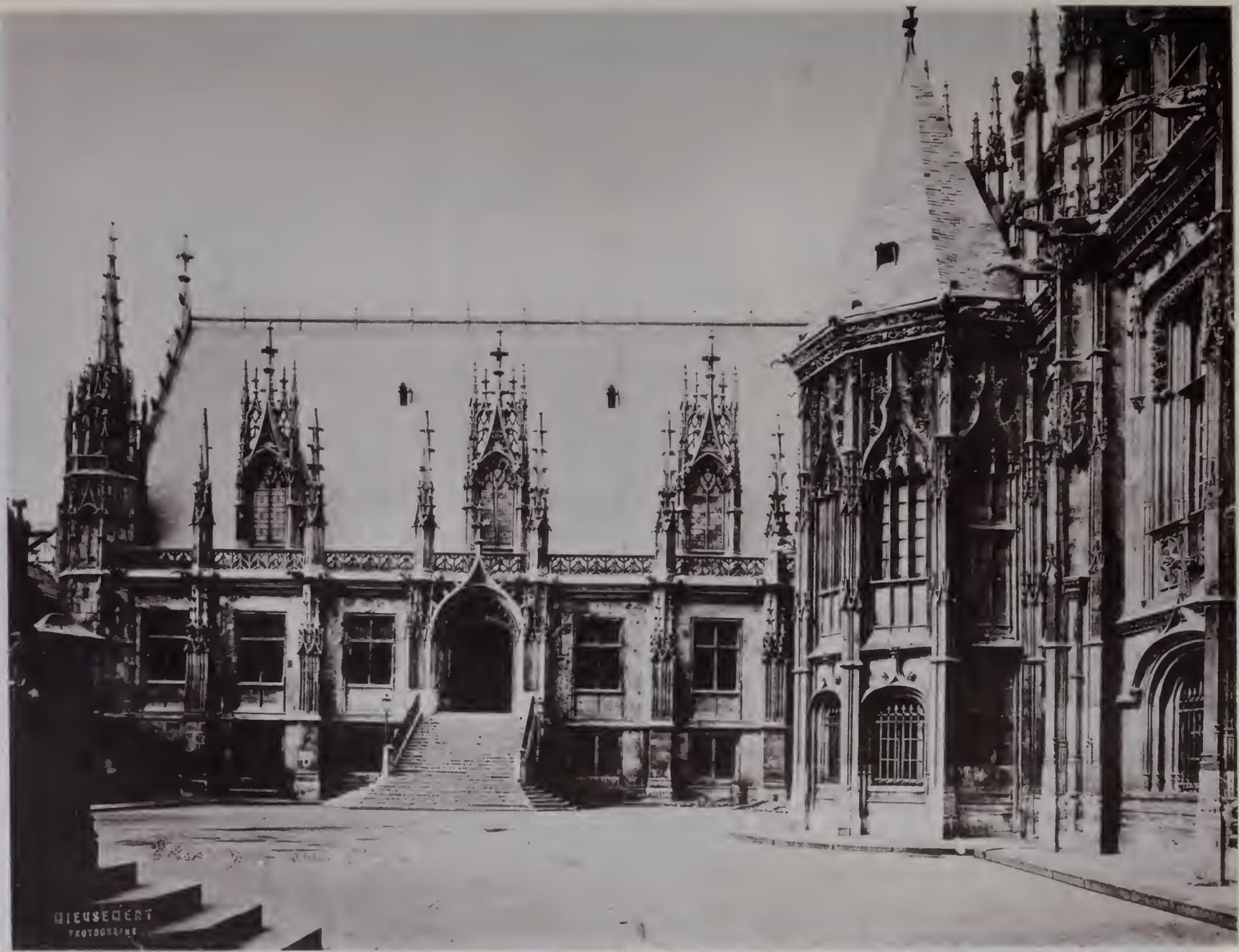

PLATE 116

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ROUEN.—PALAIS DE JUSTICE—COURT VIEW OF THE SALLE DES PROCUREURS.

A SPACIOUS HALL WITH AN OPEN ROOF—FORMERLY USED AS AN EXCHANGE. THIS WING OF THE BUILDING WAS BUILT ABOUT 1493—THE OTHER PORTIONS LATER

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PLATE 117

GUBBIO—DETAIL OF THE SIDE OF A CHIMNEY BREAST IN THE DUCAL PALACE—XV. CENT.

PLATE 118.

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HAARLEM.—THE PORTE OF AMSTERDAM.

PLATE 119

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FLORENCE.—NATIONAL MUSEUM.

ONE OF THE STONE NICHES EXECUTED BY BENEDETTO DA ROVEZZANO, TO RECEIVE ONE OF THE BASS RELIEFS IN THE HISTORY OF S. GIOVANNI GAULBERTO. IT WAS ORIGINALLY IN THE MONASTERY OF S. SALVI JUST OUTSIDE PORTE SANTA CROCE.

PLATE 120.

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HAARLEM.—ANCIENT MARKET HOUSE.

EUROPEAN ARCHITECTURE

VOLUME II.
OCTOBER 1893 TO OCTOBER 1894.
SMITH & PACKARD,
801 MEDINAH BUILDING, - - CHICAGO.

EUROPEAN ARCHITECTURE.

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239 Prato—Screen in Cathedral.
240 Prato—Screen in Cathedral.

PLATE 121

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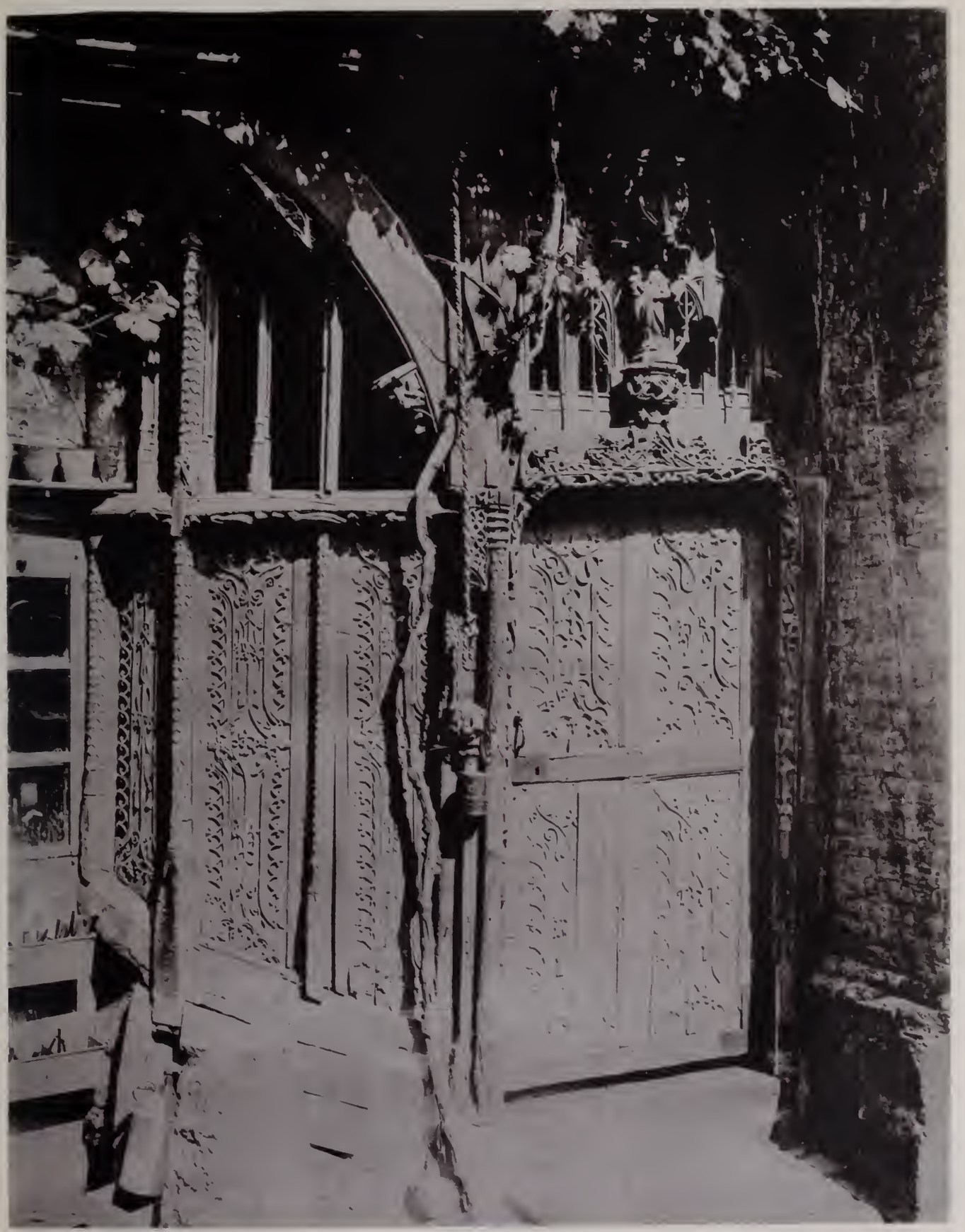
ELY—PRIORS DOORWAY—ELY CATHEDRAL

SUPPOSED TO HAVE BEEN BROUGHT FROM AN OLDER SAXON CHURCH THE PART OF THE NAVE ABOUT THIS DOORWAY WAS FINISHED IN 1180



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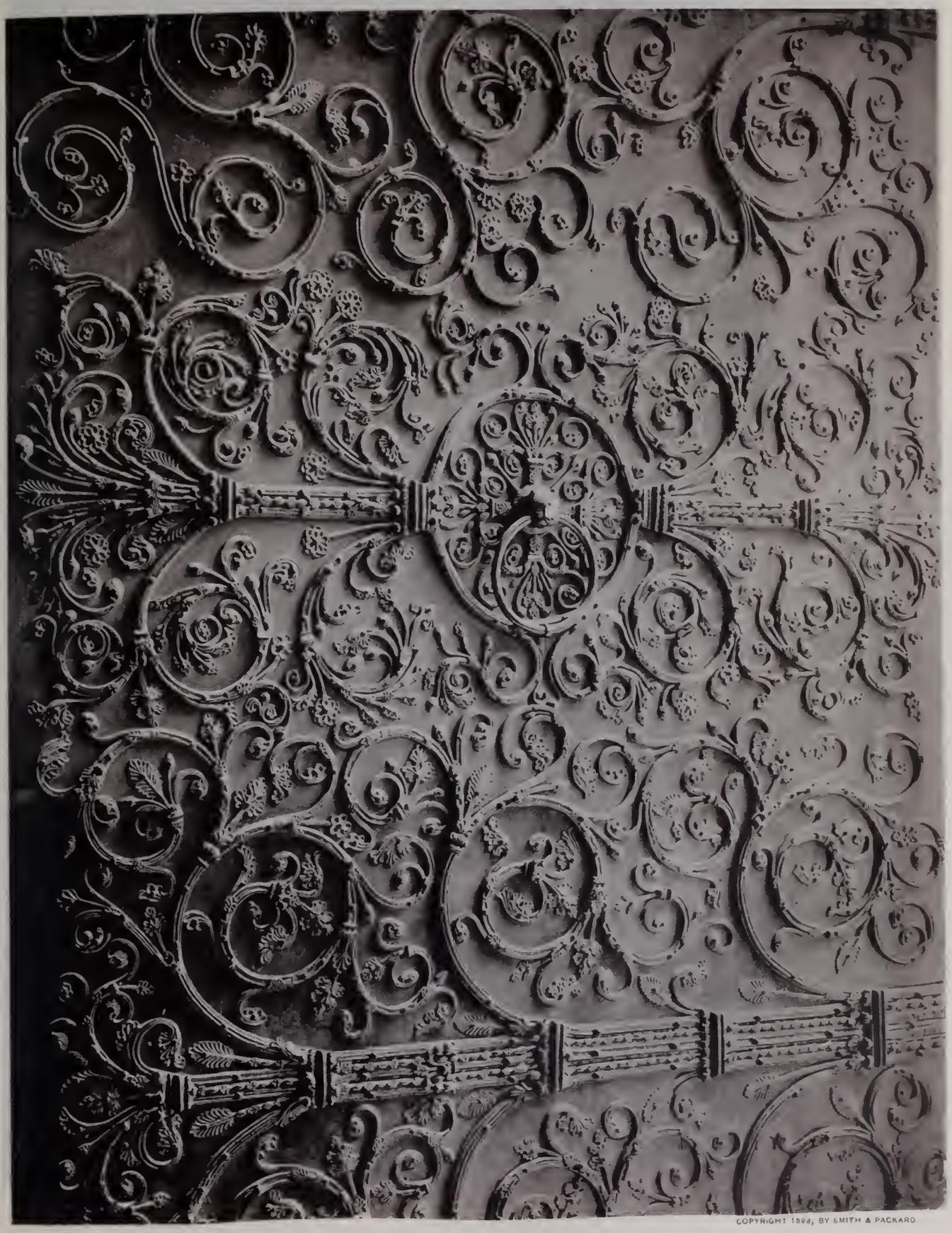
ABBEYVILLE.—DETAIL OF A DOORWAY IN AN OLD COURTYARD IN ABBEYVILLE—XVI CENT



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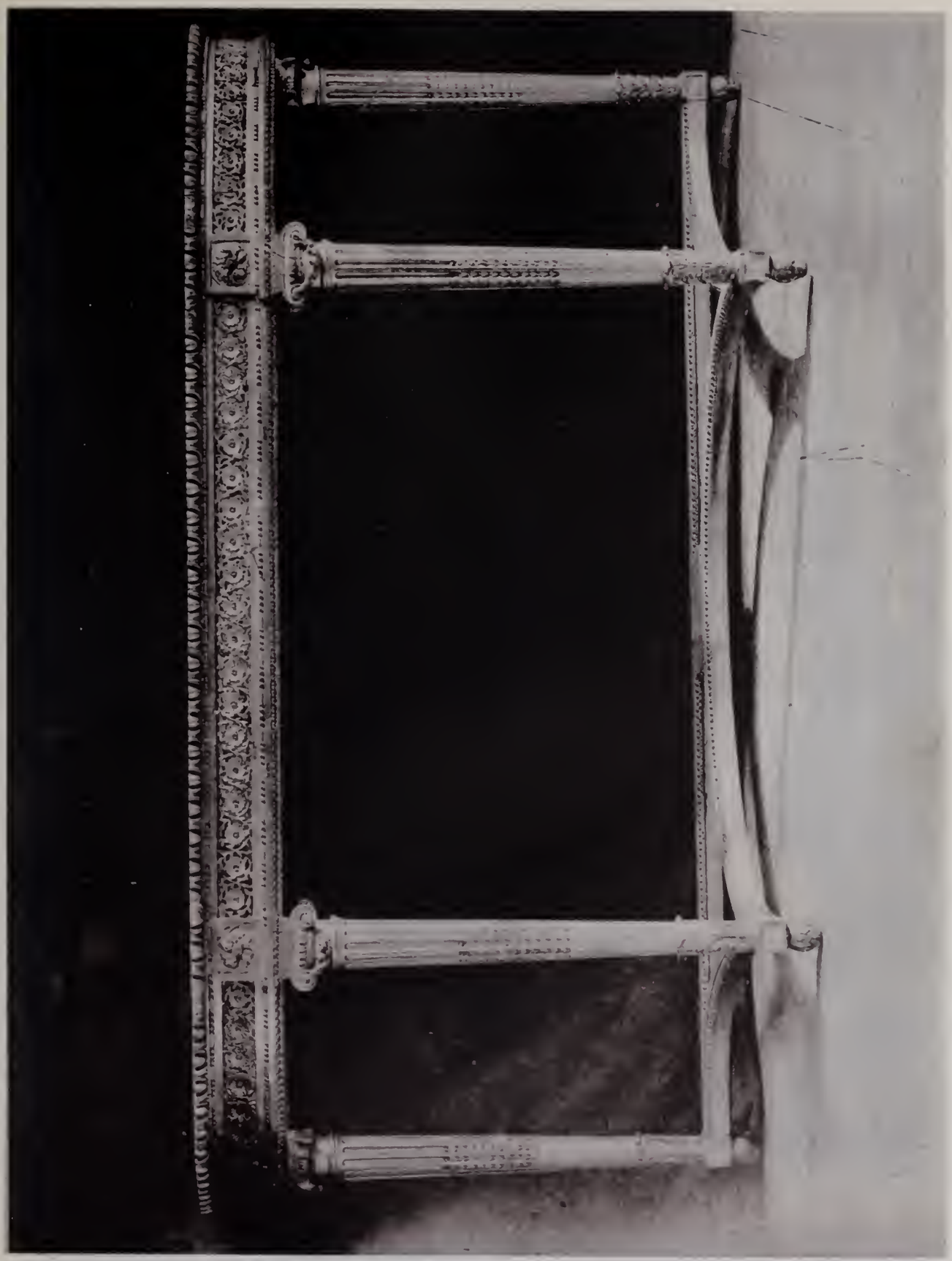
PARIS — DETAIL OF WROUGHT IRON HINGE ON DOOR IN NOTRE DAME CATHEDRAL



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A WALL TABLE OF THE TIME OF LOUIS XVI

PLATE 12[illegible]

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EXETER—DETAIL OF PULPIT IN NAVE OF EXETER CATHEDRAL—MODERN

PLATE 126

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TOULOUSE—THE DONJON, OR PRISON—MOSTLY MODERN

IT IS CONNECTED WITH THE MUNICIPAL BUILDINGS ON THE RIGHT

PLATE 127

NEAR HEREFORD—DETAIL OF DOORWAY IN KILPECK CHURCH.

THIS CHURCH IS ONE OF THE BEST OF THE SMALL LATE NORMAN CHURCHES IN ENGLAND.

PLATE 12

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PAU.—CHATEAU DE PAU.

ORIGINALLY BUILT BY THE VISCOUNTS OF BEARN, ABOUT THE X CENT. THE PRESENT STRUCTURE WAS REBUILT IN THE XIV. CENT. BY GASTON PHEBUS. THE RENAISSANCE PORTICO WAS ADDED IN 1859-64. ON THE RIGHT ARE TWO TOWERS—"TOUR NOUVE," BUILT UNDER NAPOLEON III., AND "TOUR MONTAUZET" OR "MONTE ORSEAU," SO CALLED BECAUSE THERE FORMERLY WAS NO STAIRCASE AND IN CASE OF SIEGE, THE DEFENDERS ASCENDED INTO IT WITH LADDERS, WHICH THEY THREW DOWN AFTER THEM.

PLATE 129

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TOULOUSE.—DETAIL OF DOORWAY TO THE LYCEUM.

IT WAS ORIGINALLY THE HOUSE OF BERNUY, THE SPANISH MERCHANT, WHO GUARANTEED THE RANSOM OF FRANCIS I (2,000 000 FRANCS) AFTER HIS CAPTURE AT THE BATTLE OF PAVIA—1525.

PLATE 130

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OIRON DETAIL OF A DOORWAY OF A CHURCH AT OIRON

PLATE 131

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PARIS.—DETAIL OF DOOR TO THE ANCIENT CONVENT OF THE WOMEN OF CALVAIRE

NOW A PART OF THE LUXEMBOURG. MADE FOR MARIE DE MEDICIS.

PLATE 132

COPYRIGHT 1893, BY SMITH & PACKARD

ORLEANS.—FACADE OF CATHEDRAL OF STE CROIX.

DATES FROM THE DECADENCE OF GOTHIC ARCHITECTURE. DESTROYED BY THE HUGUENOTS IN 1567, IT WAS PRACTICALLY REBUILT BETWEEN 1601 AND 1829, THE GREATER PART IN A REPRODUCTION OF THE LATE GOTHIC. THE FLORID FACADE, DESIGNED BY GABRIEL, ARCHITECT TO LOUIS XIV., ATTAINS A CERTAIN AMOUNT OF DIGNITY

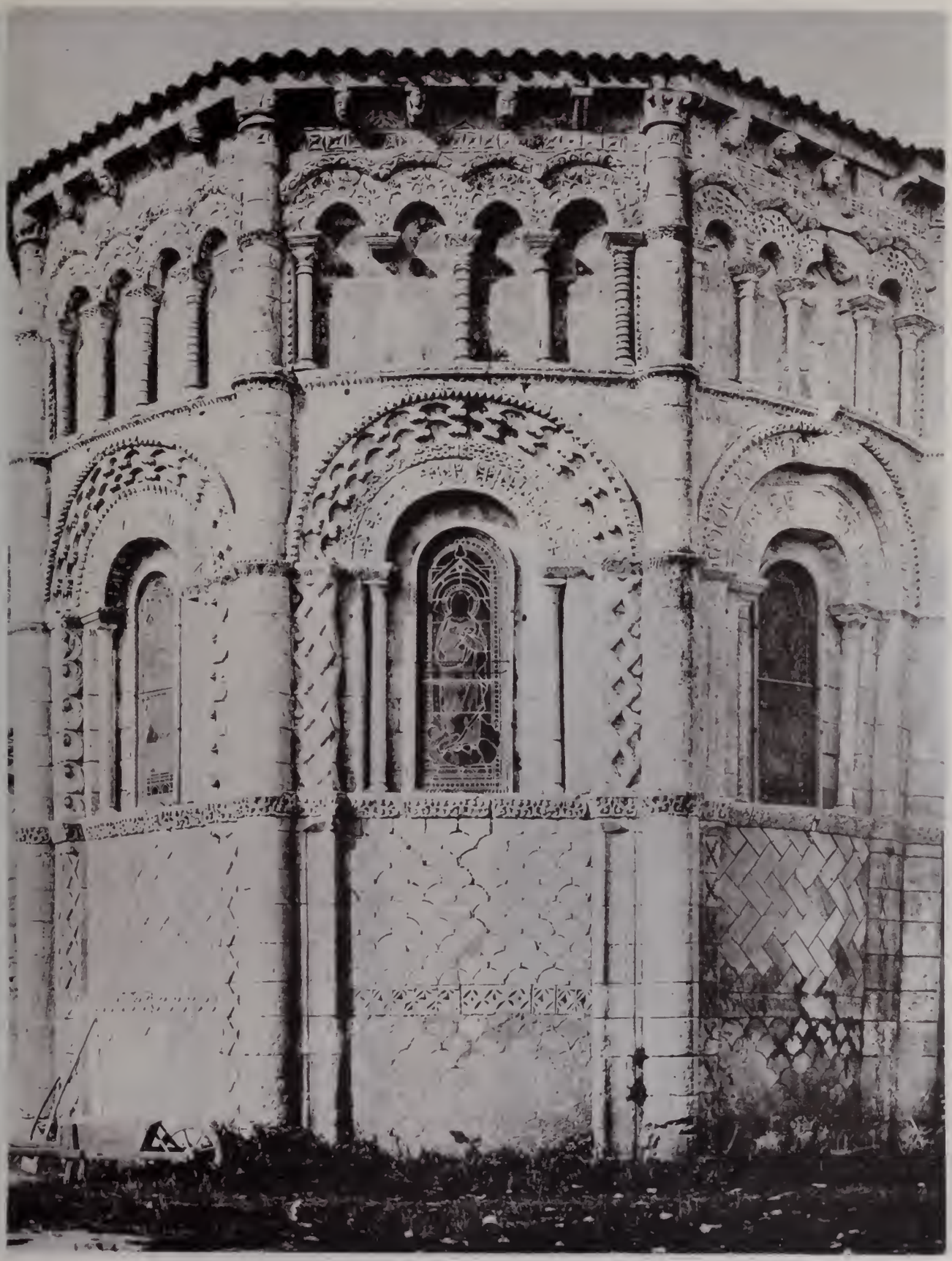

PLATE 138

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RIOUX (CHARENTE INFER.)—APSE OF CHURCH AT RIOUX—XI. CENT.

PLATE 184

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PAU.—DETAIL OF A PART OF CHIMNEY IN THE CHATEAU—ABOUT XV CENT.

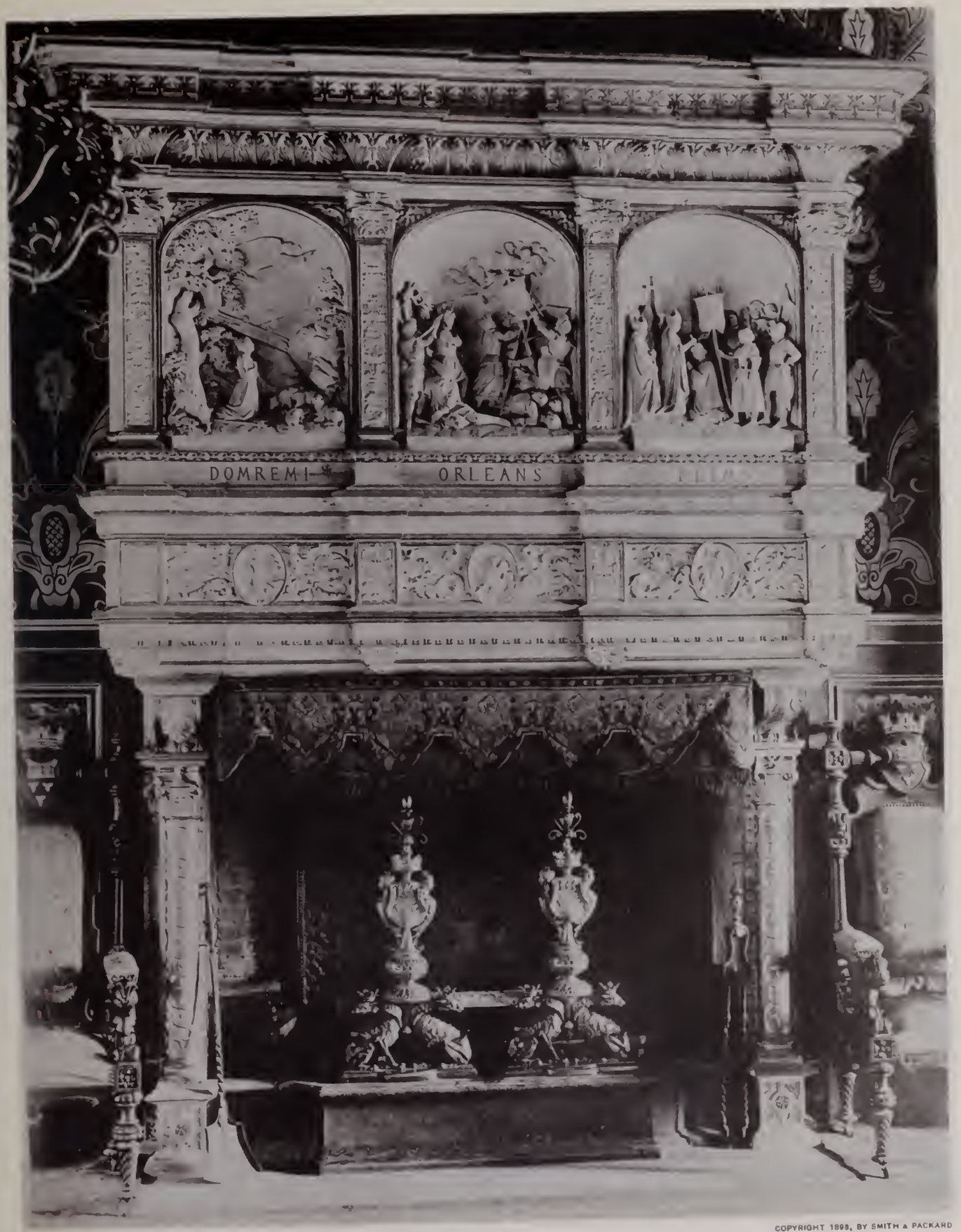

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PLATE 135

ORLEANS. DETAIL OF CHIMNEY IN HOTEL DE VILLE.

THE SCULPTURED PANELS ABOVE THE SHELF REPRESENT SCENES IN THE LIFE OF JOAN OF ARC. THE BUILDING DATES FROM 1530, BUT WAS MUCH RESTORED IN 1850. IT WAS FORMERLY THE ROYAL RESIDENCE OF FRANCIS II WHO DIED HERE IN 1560 IN THE ARMS OF HIS WIFE, MARY STUART.

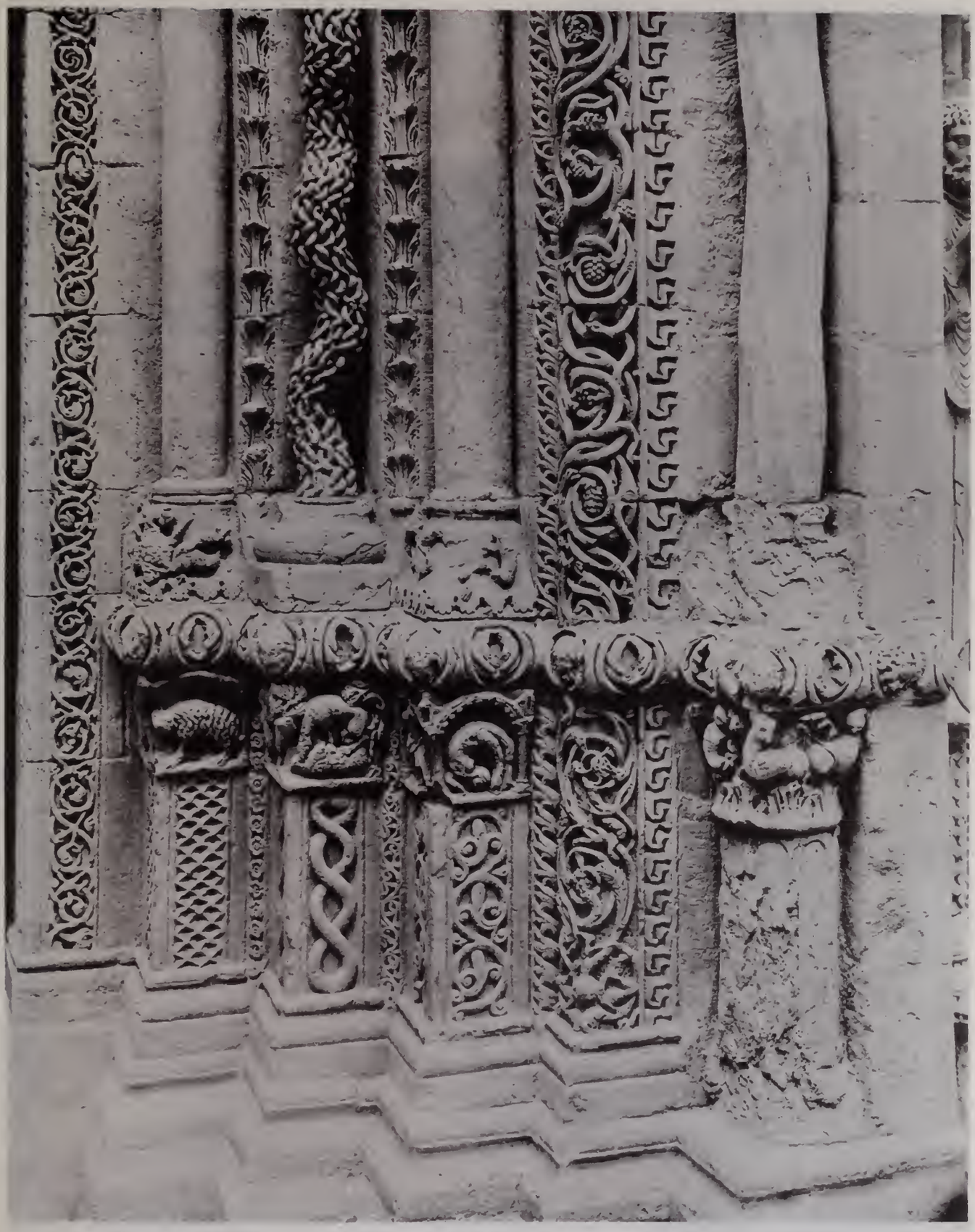

PLATE 136

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AVALLON.—DETAIL OF CARVING OF WEST PORTAL OF CHURCH OF ST. LAZARRE—XII. CENT.

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PLATE 13

VITRE. CHATEAU VITRE. THE TOWER OF ST. LAURENT—XIV. AND XV. CENT.

PLATE 138

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COMBOURG.—CHATEAU DE COMBOURG—XIV. AND XV. CENT.

THE CHATEAU BELONGS TO THE CHATEAUBRIAND FAMILY, AND THE FAMOUS AUTHOR OF THAT NAME SPENT PART OF HIS CHILDHOOD IN THIS CHATEAU

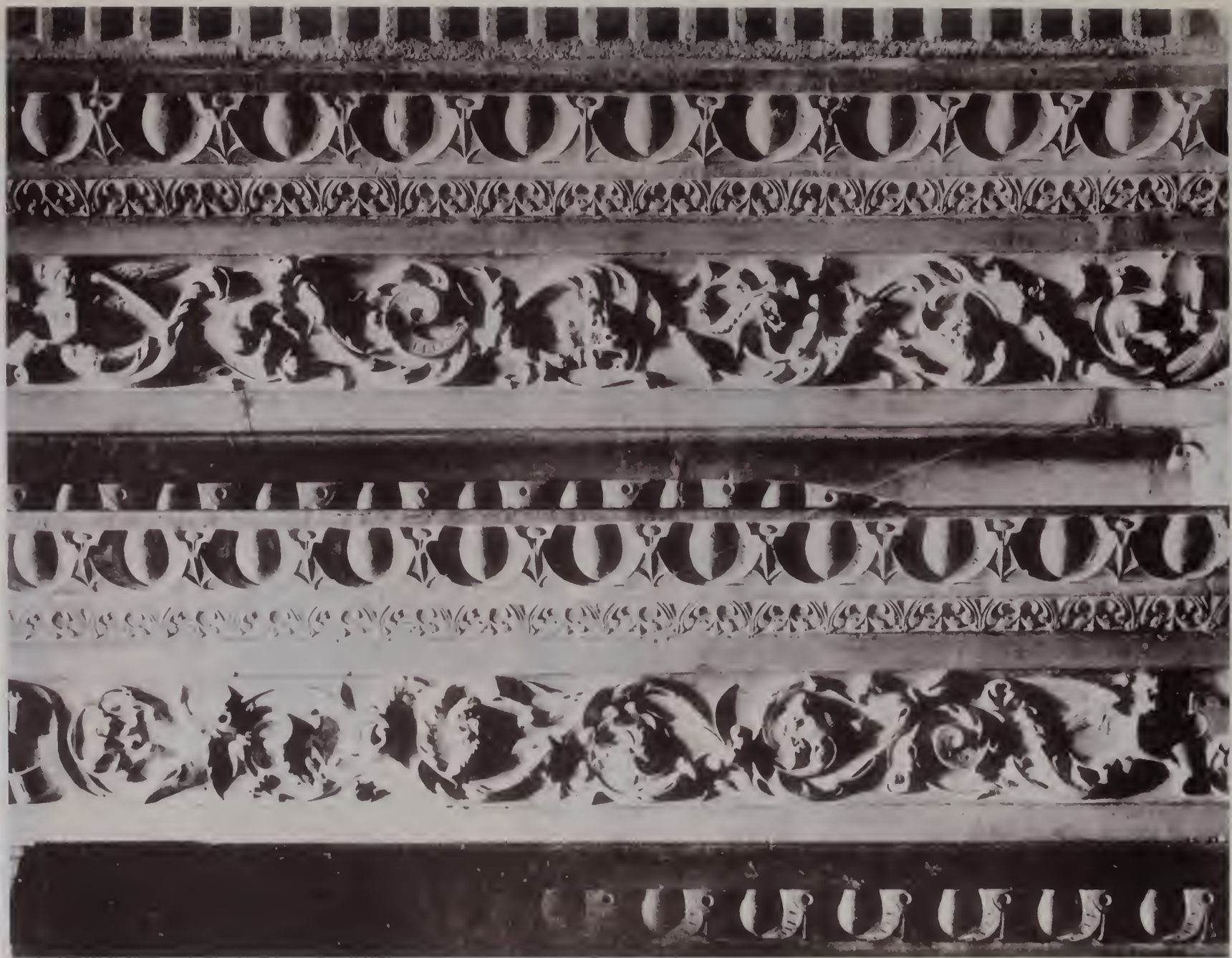

PLATE 139

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PAU.—DETAIL OF FRAGMENT OF CHIMNEY IN CHATEAU DE PAU.

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PARIS.—CLUNY MUSEUM—HALL OF FRANCIS I.

PLATE 140

PLATE 141

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ST. BENOIT—COURTYARD OF AN OLD HOUSE.

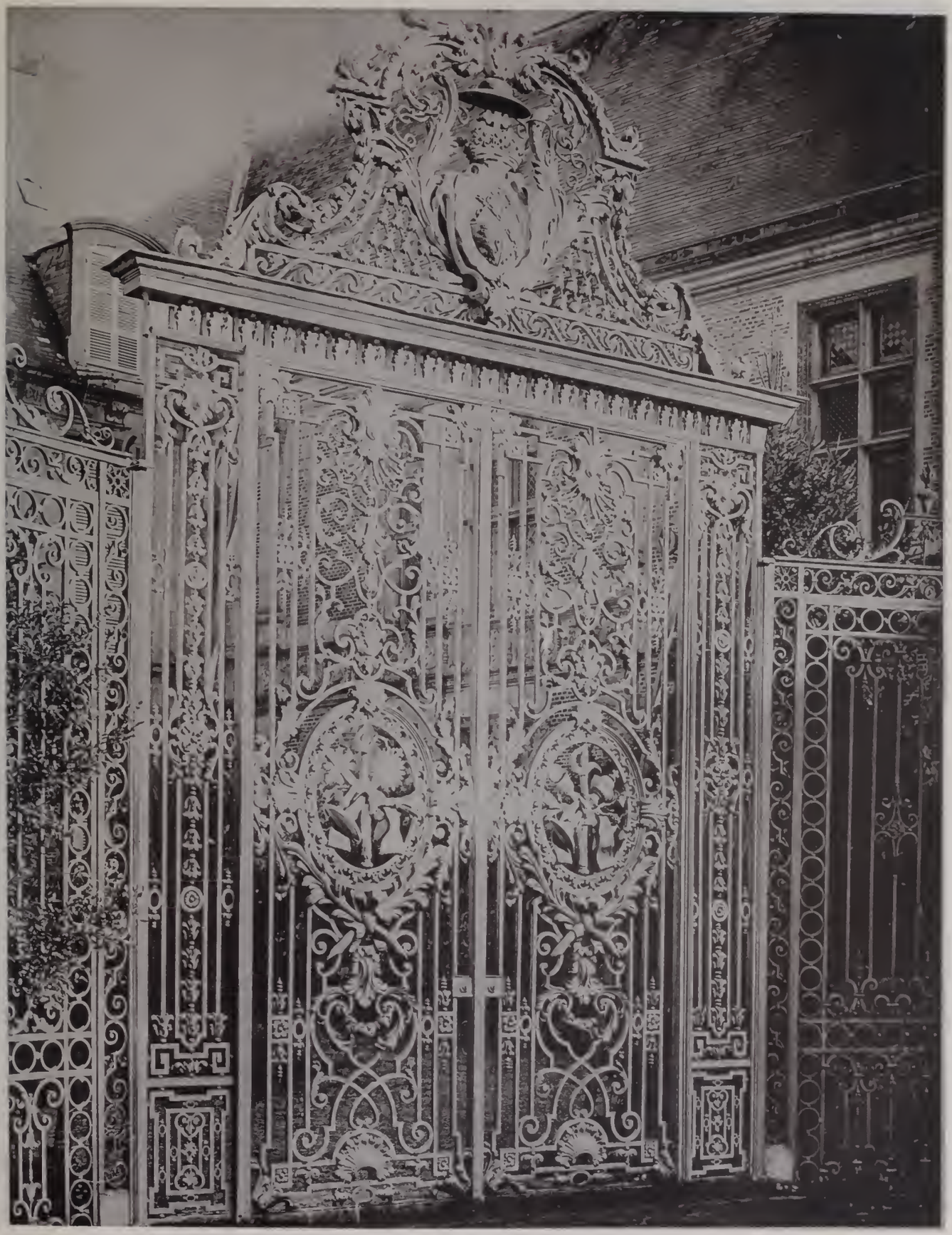

PLATE 142

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SENS—OLD GRILLE OF THE CHOIR IN THE GARDEN OF THE ARCHBISHOP

PLATE 143

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MELLE—CHURCH OF ST. PIERRE—XII. CENTURY.

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PLATE 144

LYON—FACADE OF MANECANTERIE OF CATHEDRAL.

A CURIOUS FACADE OF THE XI. CENTURY, WITH INLAID WORK AND ARCADING. IT HAS UNFORTUNATELY BEEN MUTILATED AND BADLY RESTORED.

PLATE 145

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SENS—DOOR TO COURT OF HONOR IN ARCHBISHOP'S GARDEN.

PLATE 48

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ST. PATRICE, NEAR CHINON—CHAPEL ADJOINING CHATEAU D'USSE

PLATE 147

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LAROCHEFOUCAULD—FACADE OF CHATEAU.

THIS BUILDING WAS ERECTED IN 1527, WITH THE EXCEPTION OF THE MORE ANCIENT DONJON ON THE LEFT. BENEATH THE CHATEAU ARE EXTENSIVE CAVES—WHICH SERVED AS A REFUGE TO THE HUGUENOTS IN THE WARS OF RELIGION.

PLATE 148

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WURZBURG—HOUSE OF THE FALCONS.

PLATE 149

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LYON—FACADE OF THE PREFECTURE, A MODERN BUILDING.

PLATE 150

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CHAMBORD—DETAIL OF A LANTERN OF CHATEAU CHAMBORD

THE CHATEAU WAS BUILT BY PIERRE NEPVEU IN 1526 FOR FRANCIS I. A FEATURE OF THE INTERIOR IS THE CELEBRATED DOUBLE SPIRAL STAIRCASE—SO ARRANGED THAT PEOPLE MAY ASCEND AND DESCEND WITHOUT SEEING EACH OTHER. THIS LANTERN IS CROWNED WITH A LARGE STONE FLEUR-DE-LIS, SAID TO BE THE ONLY ONE WHICH THE REVOLUTION DID NOT PULL DOWN.

PLATE 151

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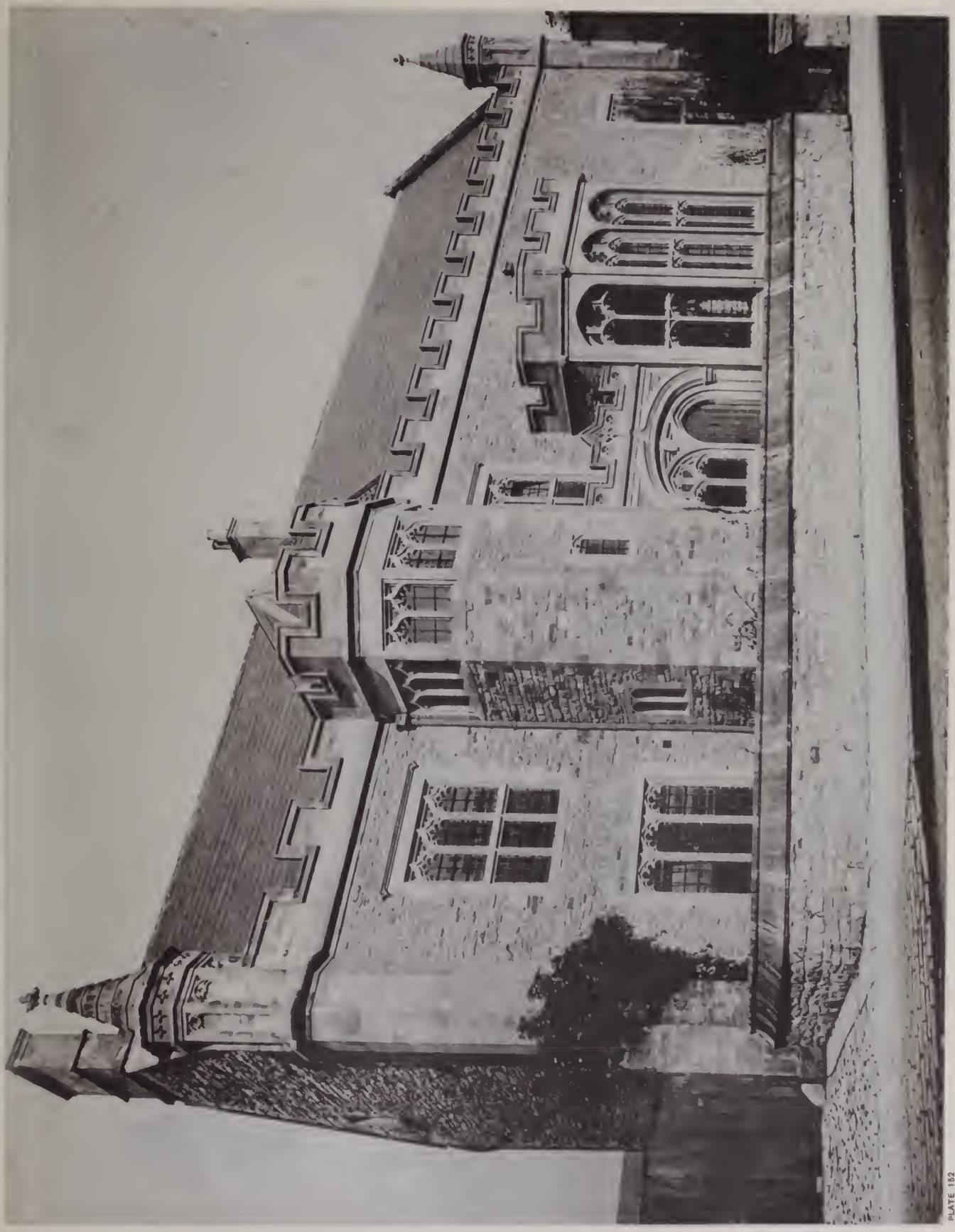
CORDOVA—FACADE OF A CHURCH IN CORDOVA



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WELLS—FACADE OF NEW COLLEGE.

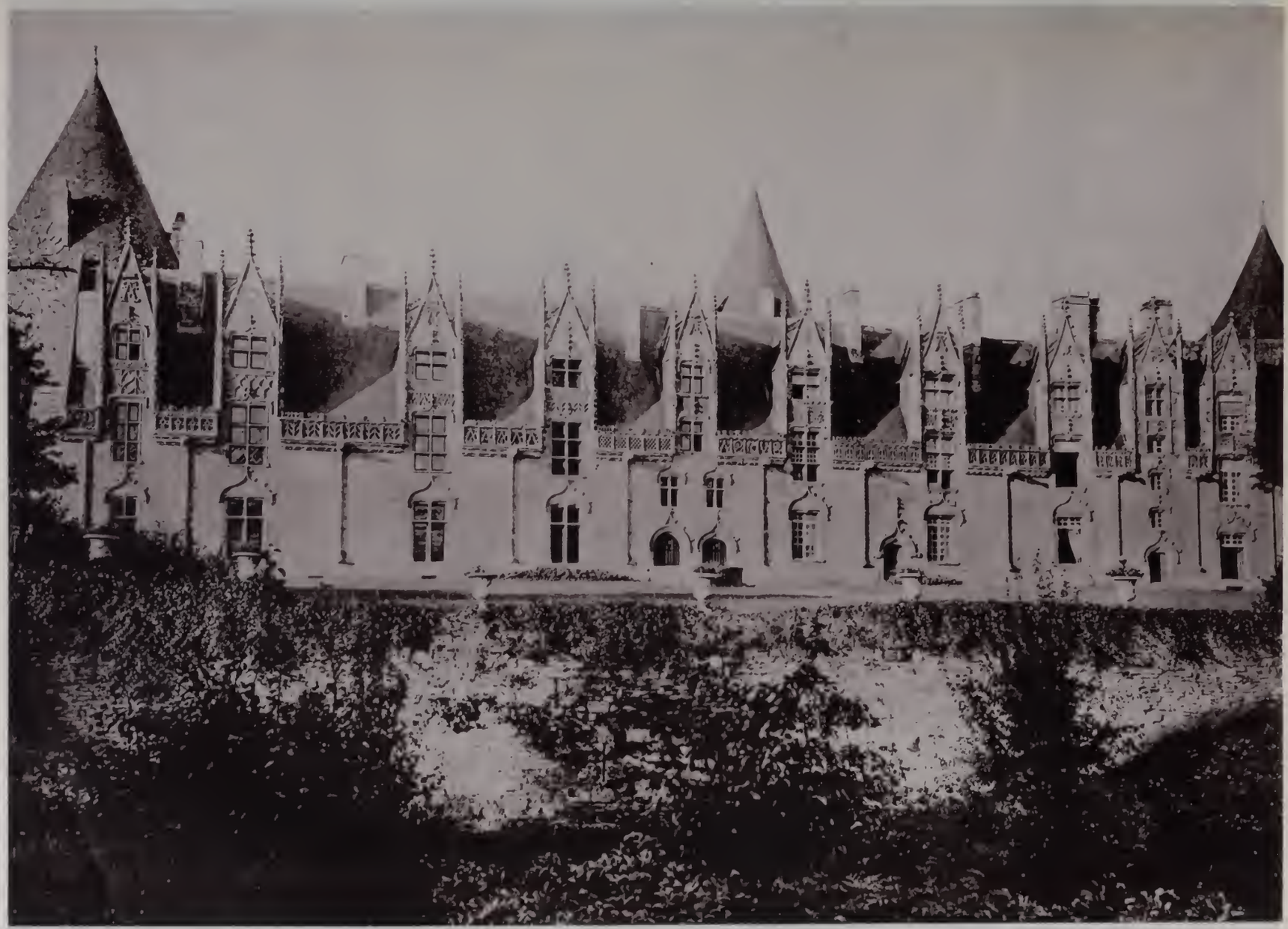

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PLATE 158

JOSSELIN.—FACADE OF CHATEAU JOSSELIN.

A BUILDING OF THE XIV. AND XV. CENT. ORIGINALLY FOUNDED ON A ROCK ABOVE THE RIVER OUEST. IT IS SUPPOSED TO HAVE BEEN BUILT BY ALAIN VIII. VISCOMTE DE JOSSELIN, FROM THE LETTERS "A. V.," WITH A CORONET WHICH HAVE BEEN FOUND ON THE WALLS. THE FAMOUS CONSTABLE DE CLISSON DIED HERE IN 1407.

PLATE 154

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SENS.—DETAIL OF WELL IN ARCHBISHOP'S GARDEN.

PLATE 155

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ST. PATRICE, NEAR CHINON.—CHATEAU D'USSE.

PLATE 156

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PAU,—DETAIL OF FRIEZE OVER DOOR IN CHATEAU DE PAU.

IN ONE OF THE TOWERS OF THIS CHATEAU IT IS SAID THAT MARGARET DE VALOIS GAVE AN ASYLUM TO CALVIN AND OTHER PERSECUTED REFORMERS, AND TOOK GREAT DELIGHT IN LISTENING TO THEIR DISCOURSE, ALTHOUGH SHE NEVER ACTUALLY ABANDONED THE ROMAN CATHOLIC FAITH.

PLATE 157

COPYRIGHT 1894, BY SMITH & PACKARD

ROUEN.—ROUEN CATHEDRAL. DETAIL OF PORTAL DES LIBRAIRES, SO CALLED THE BOOK STALLS THAT ONCE OCCUPIED THE COURT

THIS PORTAL DATES FROM THE XV. CENT., AND THE SCULPTURES ON THE TYMPANUM, WHICH ARE UNFINISHED, REPRESENT THE RESURRECTION AND THE LAST JUDGMENT.

PLATE 158

COPYRIGHT 1894, BY SMITH & PACKARD

ORLEANS.—COURT OF THE HOUSE OF AGNES SOREL.

AGNES SOREL WAS THE FAVORITE OF CHARLES VII. AND HAD GREAT INFLUENCE IN ROUSING CHARLES TO MORE DECISIVE ACTION AGAINST THE ENGLISH.

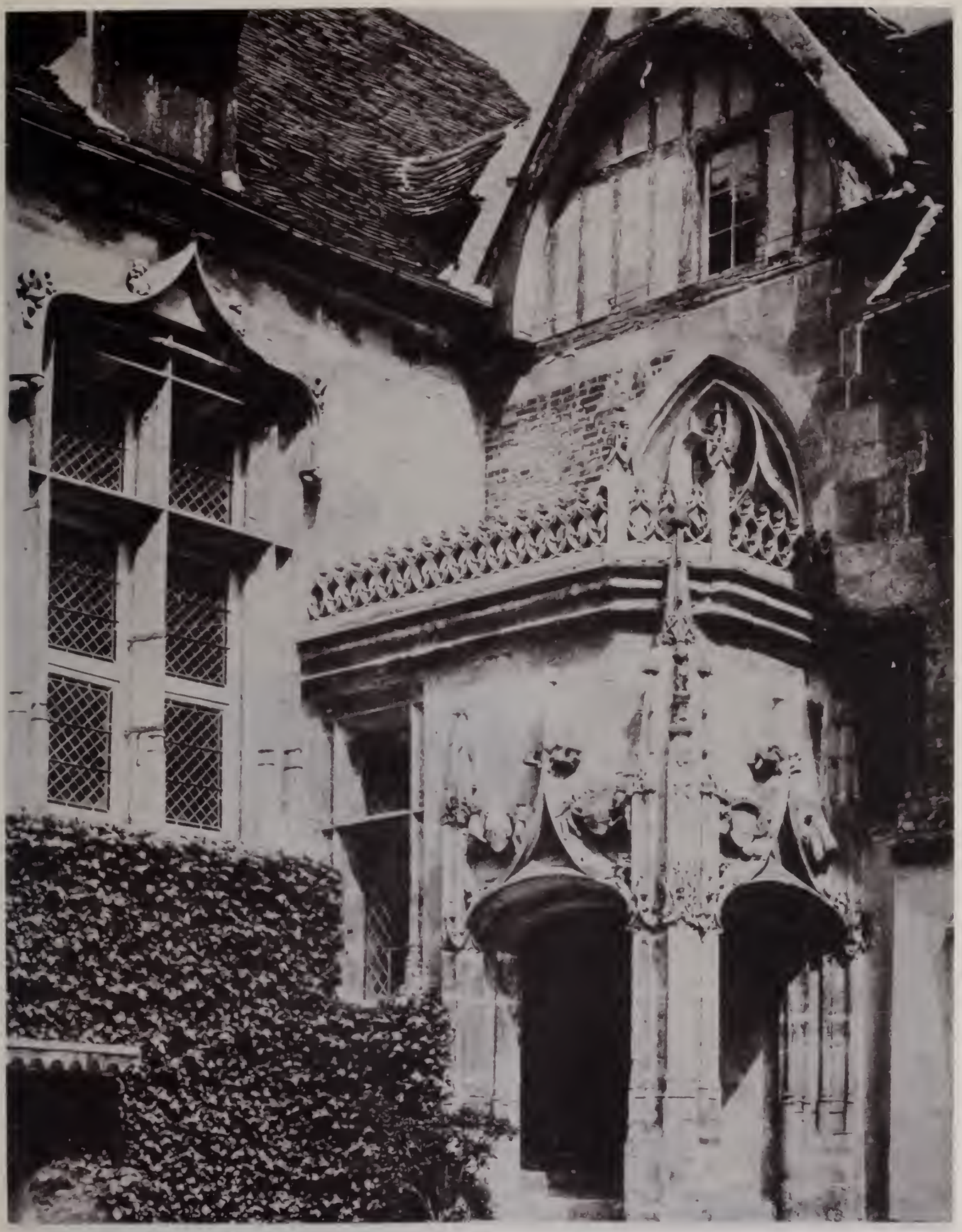

PLATE 159

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BEAUVAIS.—INTERIOR COURT NEAR THE CATHEDRAL.

PLATE 160

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CHARLIEU.—DETAIL OF DOOR OF THE ABBEY CHURCH.

THIS CHURCH WAS FOUNDED BY THE BENEDICTINE ORDER, AND THIS DOORWAY IS A GOOD EXAMPLE OF THE ROMANESQUE-BURGUNDIAN STYLE.

PLATE 161

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TOLEDO.—FACADE OF COLLEGE OR HOSPITAL OF SANTA CRUZ.

FOUNDED IN 1504 BY PIETRO MENDOZA, THE GREAT CARDINAL OF SANTE CROCE. IT WAS FINISHED IN 1514.
IT IS NOW USED AS A MILITARY COLLEGE.

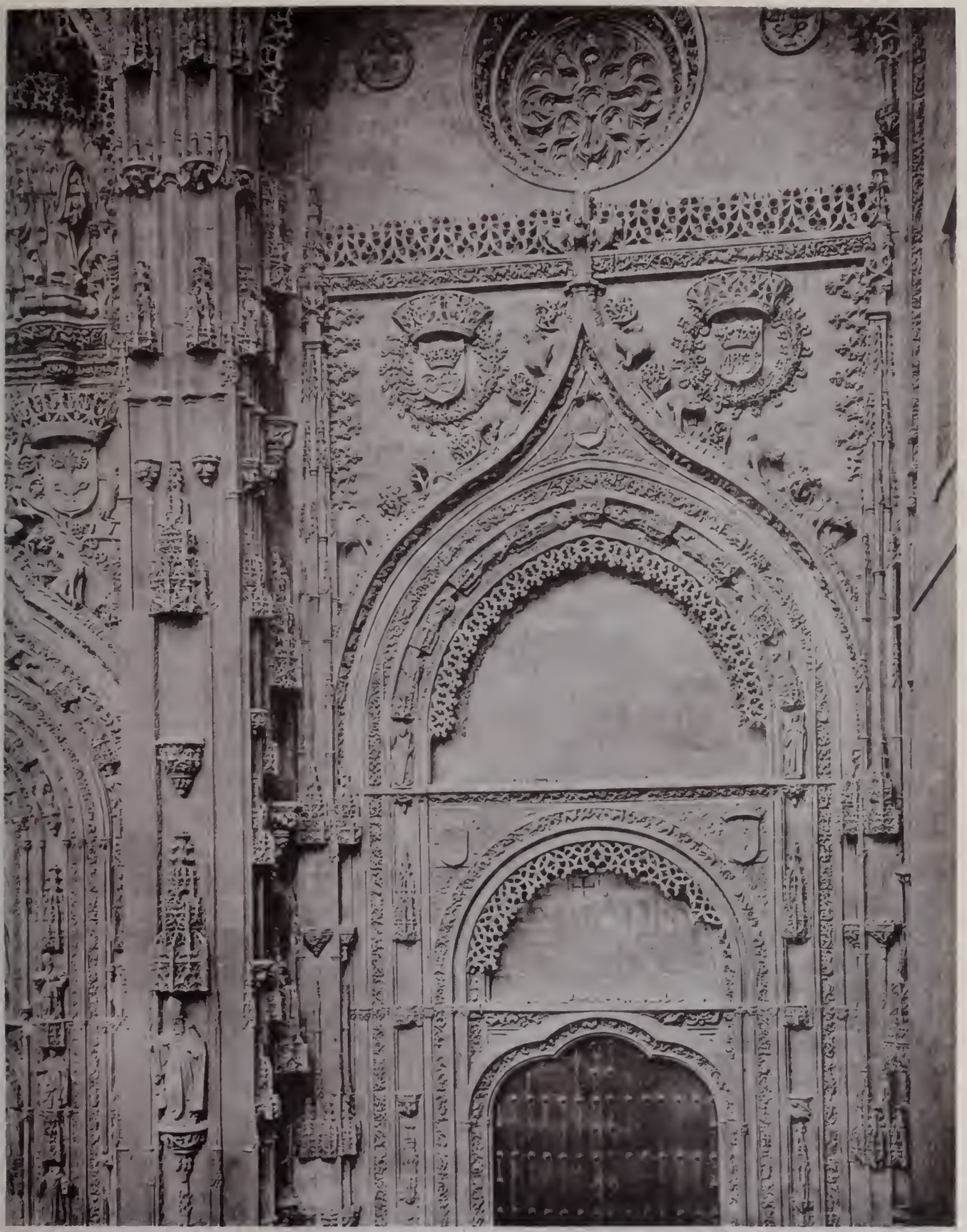

PLATE 182

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SALAMANCA.—DETAIL OF SIDE DOOR TO CATHEDRAL.

THIS IS A PART OF THE NEW CATHEDRAL COMMENCED IN 1514, DESIGNED IN THE LATE FLORID GOTHIC—THE MATERIAL USED IS A WARM TINT OF CREAM COLORED STONE, SUPPOSED TO HAVE BEEN DESIGNED BY JUAN GIL DE ONTANON

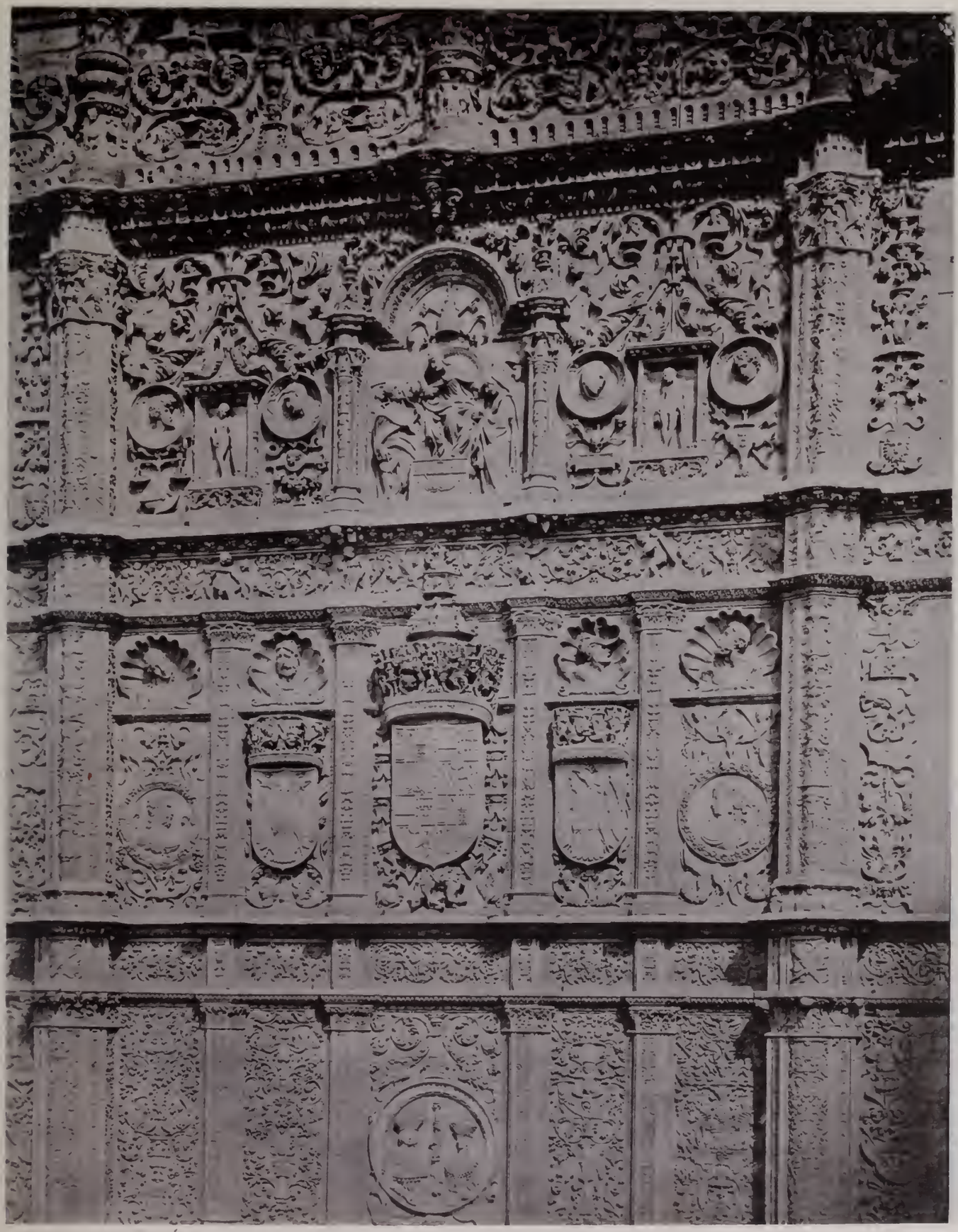

PLATE 183

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SALAMANCA.—DETAIL OF FACADE OF UNIVERSITY

COMMENCED IN 1415 AFTER PLANS OF ALONSO RODRIGO. IT IS A TRIUMPH OF DECORATIVE AND HERALDIC STYLE OF THE RICHEST PERIOD OF FERDINAND AND ISABELLA, WHOSE MEDALLIONS ARE INTERWOVEN WITH THE SCROLLS.

PLATE 164

COPYRIGHT 1894, BY SMITH & PACKARD.

MADRID.—FACADE OF MUSEUM.

BUILT BY JUAN DE VILLANEUVA, FOR HIS PATRON CHARLES III., WHO INTENDED IT FOR AN ACADEMY OF NATURAL HISTORY.

PLATE 185

COPYRIGHT 1894, BY SMITH & PACKARD.

TOLEDO.—DETAIL OF DOOR TO COLLEGE OR HOSPITAL OF SANTA CRUZ.

ORIGINALLY BUILT AS A HOSPITAL, NOW USED AS A MILITARY COLLEGE.

PLATE 166

COPYRIGHT 1894, BY SMITH & PACKARD.

SALAMANCA.—DETAIL OF DOOR TO CASA DE LAS CONCHAS—HOUSE OF THE SHELLS.

PLATE 167

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SARAGOSSE.—COURT OF THE CASA ZAPORTA, ALSO CALLED HOUSE OF THE INFANTA.

BUILT BY A WEALTHY MERCHANT, GABRIEL ZAPORTA IN 1550. THE COURT IS BEAUTIFULLY DECORATED WITH FLUTED COLUMNS, AND PROJECTING MEDALLIONS WITH ITALIAN LIKE HEADS.

PLATE 168

COPYRIGHT 1894, BY SMITH & PACKARD

VALLADOLID.—DETAIL OF COURT OF ROYAL PALACE.

THE TWO CLOISTERED GALLERIES ARE ADORNED WITH THE BUSTS OF THE ROMAN EMPERORS AND THE ARMS OF THE PROVINCES OF SPAIN
NAPOLEON BONAPARTE RESIDED HERE IN 1309.

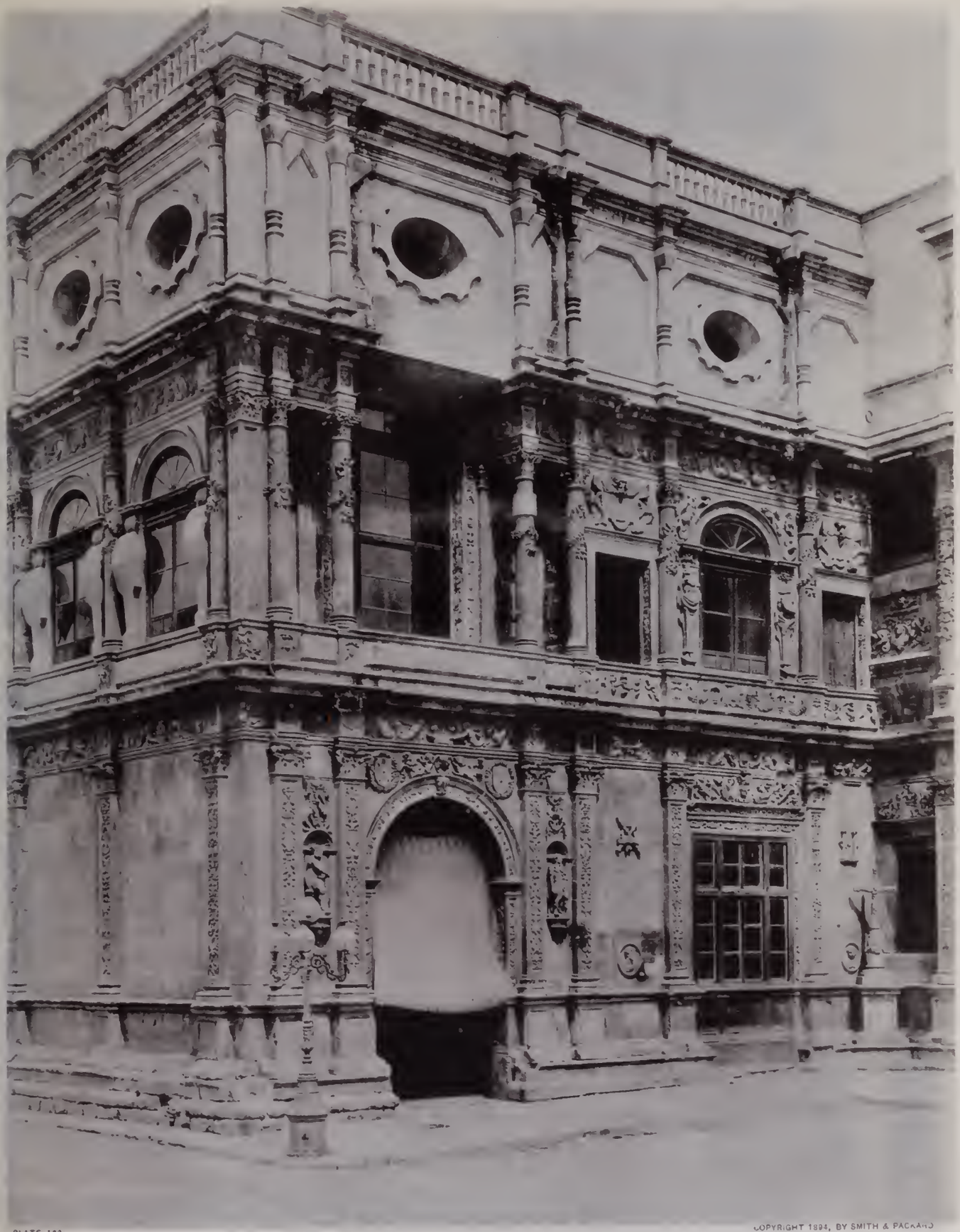

PLATE 169

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SEVILLE.—FACADE OF HOTEL DE VILLE

PLATE 170

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BARCELONA.—DETAIL OF EXTERNAL STAIRWAY TO THE AUDIENCIA (COURT ROOM) OF THE CASA DE LA DISPUTACION (COURT OF JUSTICE.)

FOUNDED IN 1365—REBUILT IN 1609. THE ARCHIVES OF ARAGON ARE KEPT IN THIS BUILDING, AND THE CHIEF JUSTICE RESIDES HERE.

PLATE 171

COPYRIGHT 1894, BY SMITH & PACKARD.

LAROCHEFOUCAULD.—FACADE OF INNER COURT OF CHATEAU LAROCHEFOUCAULD.

THIS HUGE PILE WAS BUILT IN THE FORM OF A SQUARE WITH ONE SIDE OPEN—A RANGE OF ARCADES SERVE AS A PASSAGE ALONG THE INNER COURT

PLATE 172

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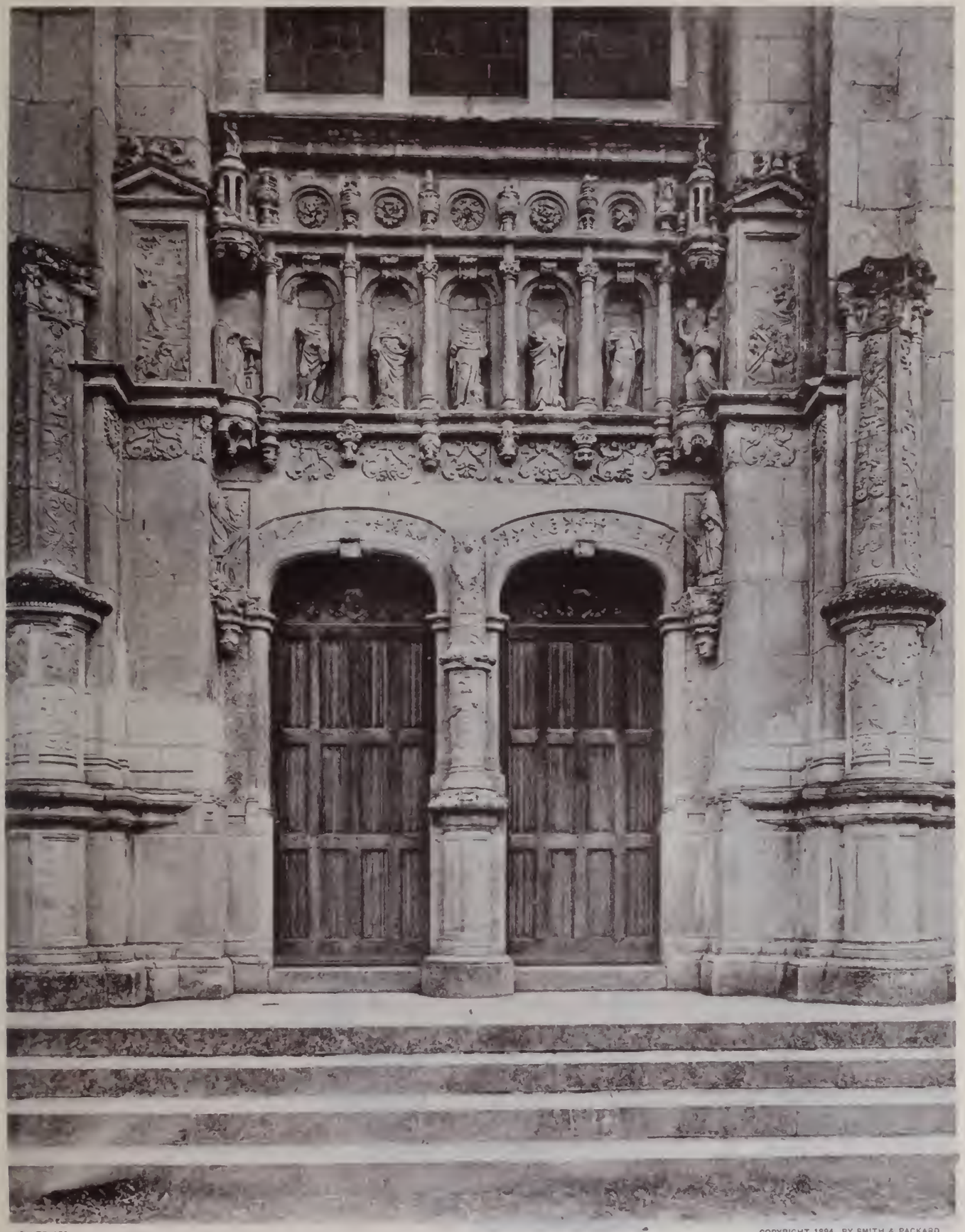
ROUEN.—DETAIL OF FACADE OF HOTEL BOURGTHEROULDE.

ERECTED IN THE XV CENT.



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MONTRESOR.—DETAIL OF DOORWAY TO A CHURCH IN MONTRESOR.

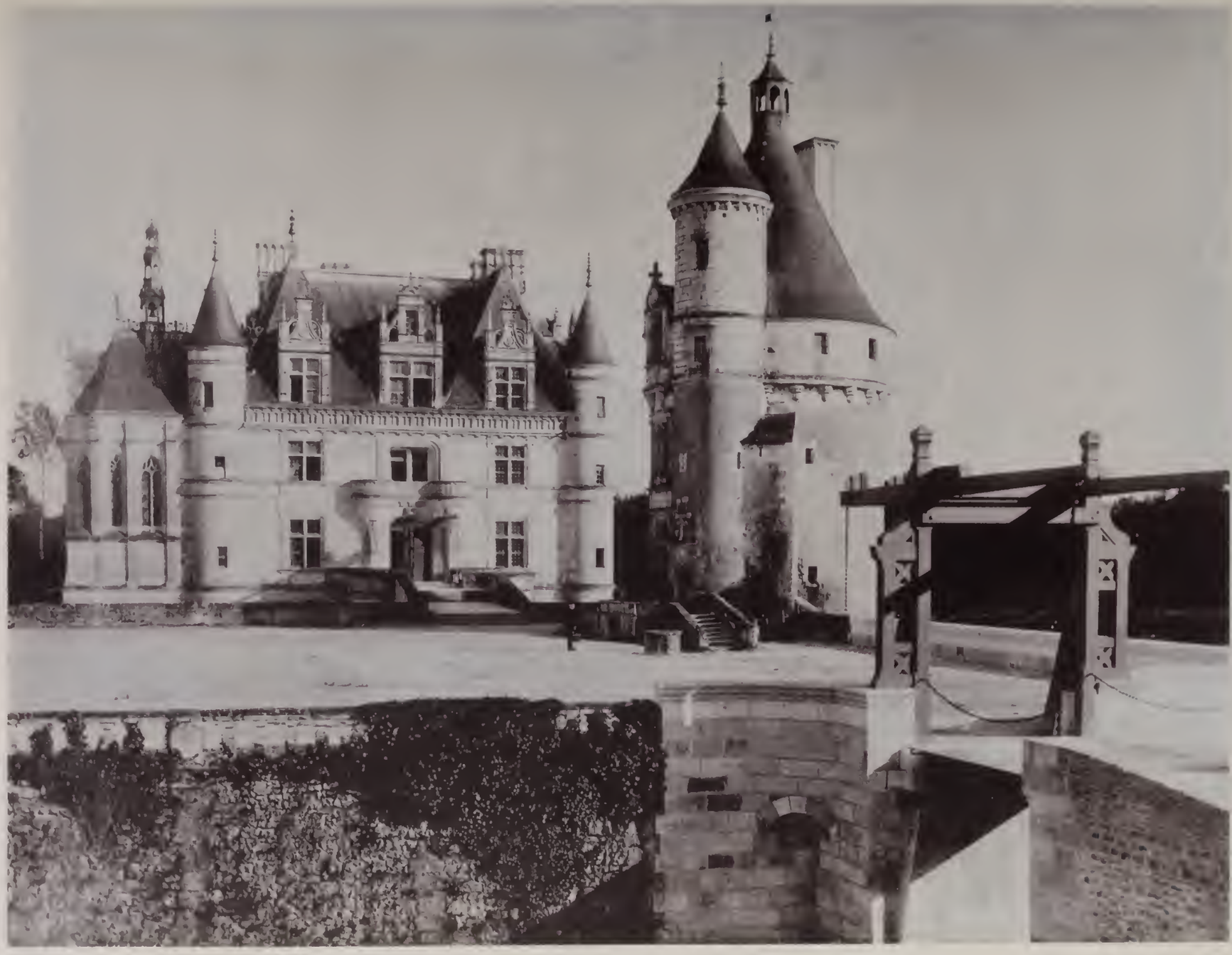

PLATE 174

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CHENONCEAUX—FACADE OF CHATEAU.

DATES FROM THE PERIOD OF TRANSITION FROM GOTHIC TO THAT OF ITALIAN RENAISSANCE. IT OCCUPIES A CURIOUS SITUATION, AND THE EXTENDED END IS SUPPORTED MOSTLY ON PILES IN THE RIVER CHER, WHICH ORIGINALLY WERE THE FOUNDATIONS OF A MILL. THE CHATEAU WAS FOUNDED IN 1515 BY THOS. BOHIER—DESIGN ATTRIBUTED TO PIERRE NEPVEU.

PLATE 178

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CHENONCEAUX.—DETAIL OF MAIN ENTRANCE TO CHATEAU CHENONCEAUX.

PLATE 178

COPYRIGHT 1894, BY SMITH & PACKARD.

CHAMBORD.—DETAIL OF DORMER AND CHIMNEY OE CHATEAU CHAMBORD.

THIS CHATEAU WAS ONE OF THE FINEST OF THE RENAISSANCE PALACES BUILT BY PIERRE NEPVEU FOR FRANCIS I. IT CONTAINED FOUR HUNDRED AND FORTY APARTMENTS AND FRANCIS I. EMPLOYED EIGHTEEN HUNDRED MEN CONTINUALLY ON ITS CONSTRUCTION, UNTIL HIS DEATH.

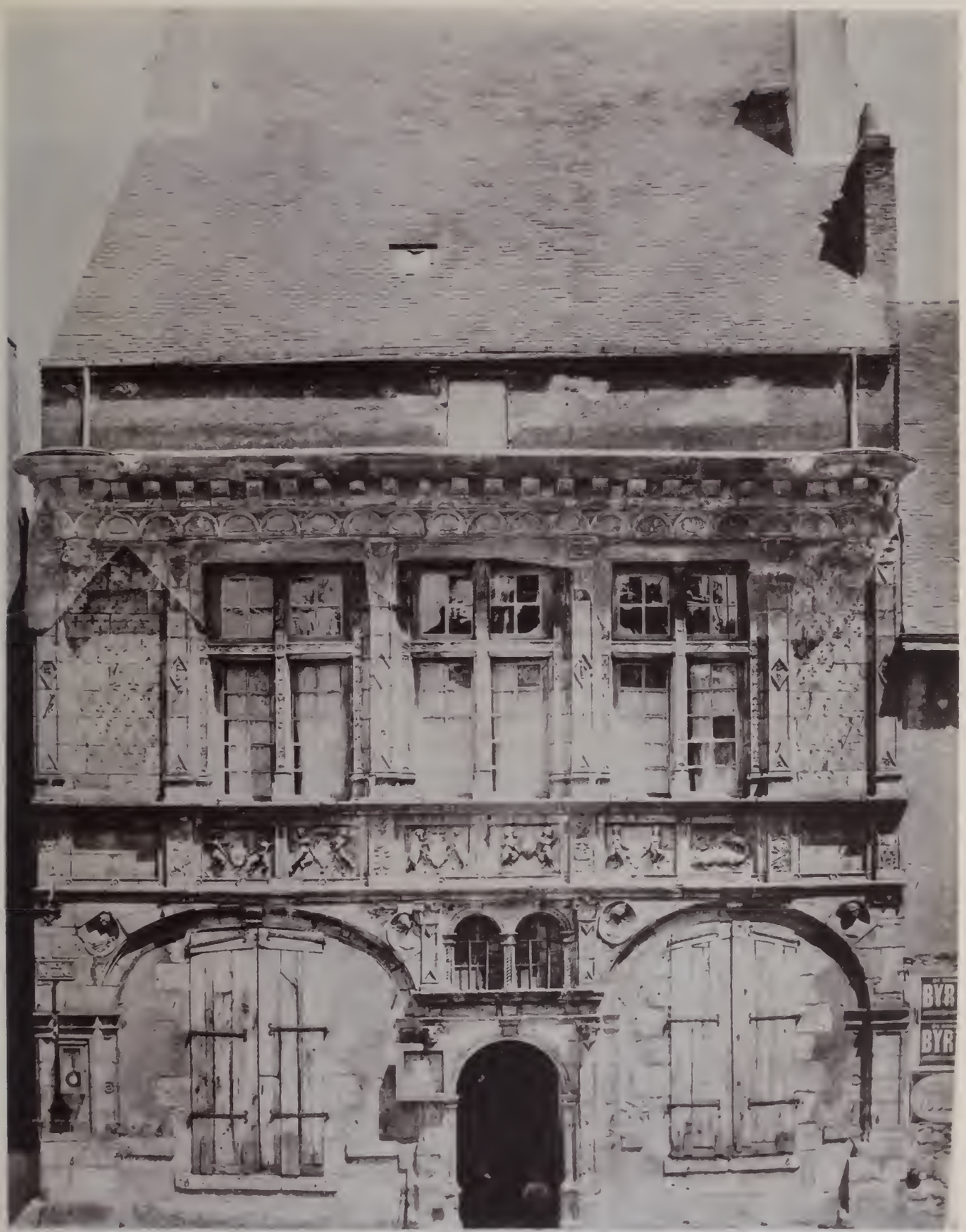

PLATE 177

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BEAUGENCY.—FACADE OF HOTEL DE VILLE—ERECTED IN 1526

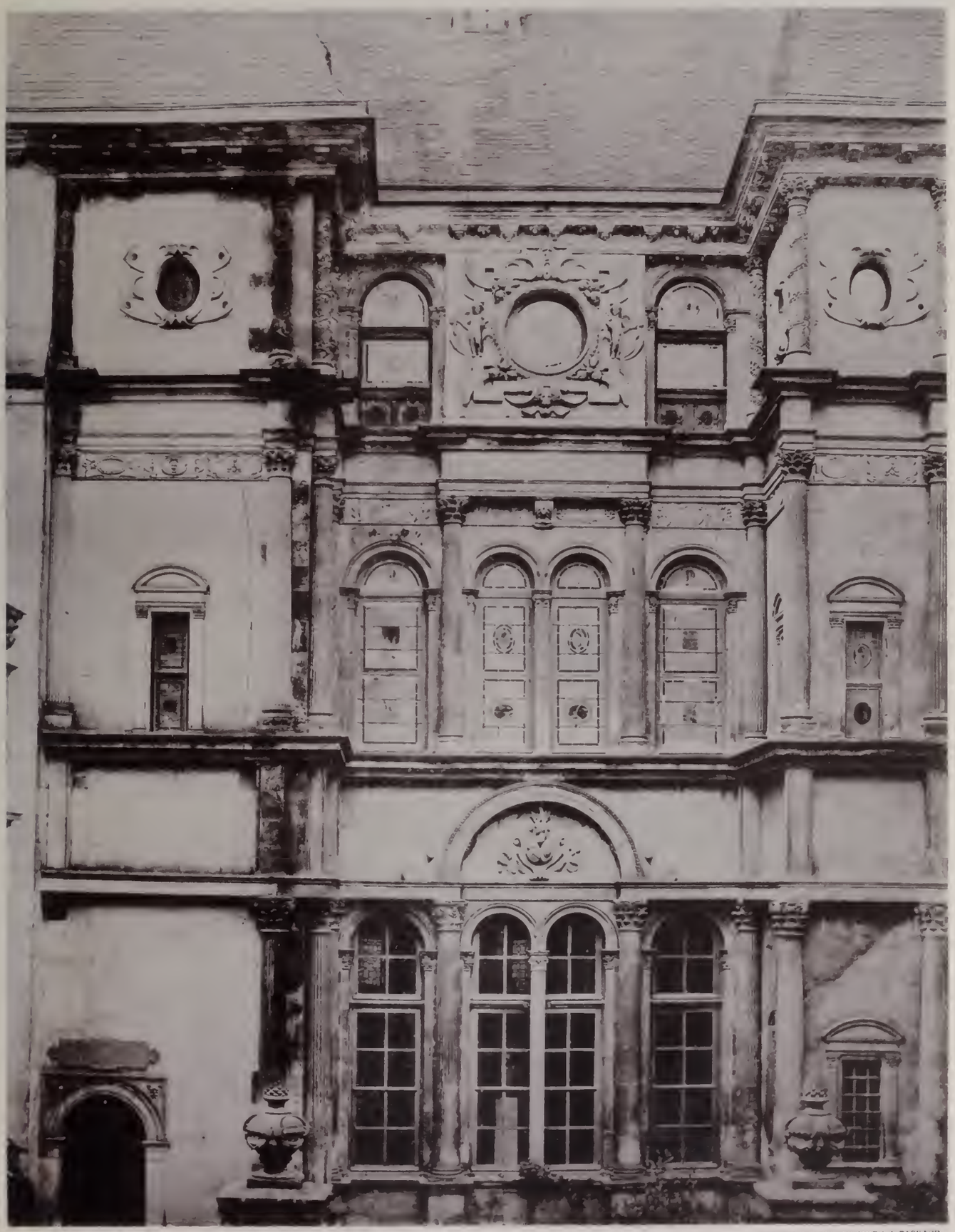

PLATE 178

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ORLEANS.—FACADE OF THE HOUSE OF DIANA OF POITIERS.

THIS IS NOT THE HOUSE OF DIANA OF PORTIERS. ALTHOUGH SO-CALLED, BUT IS HOTEL CABUT

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PLATE 179

ST. PATRICE, NEAR CHINON.—DETAIL OF DOOR TO CHAPEL OF CHATEAU D'USSE XVI. CENT.

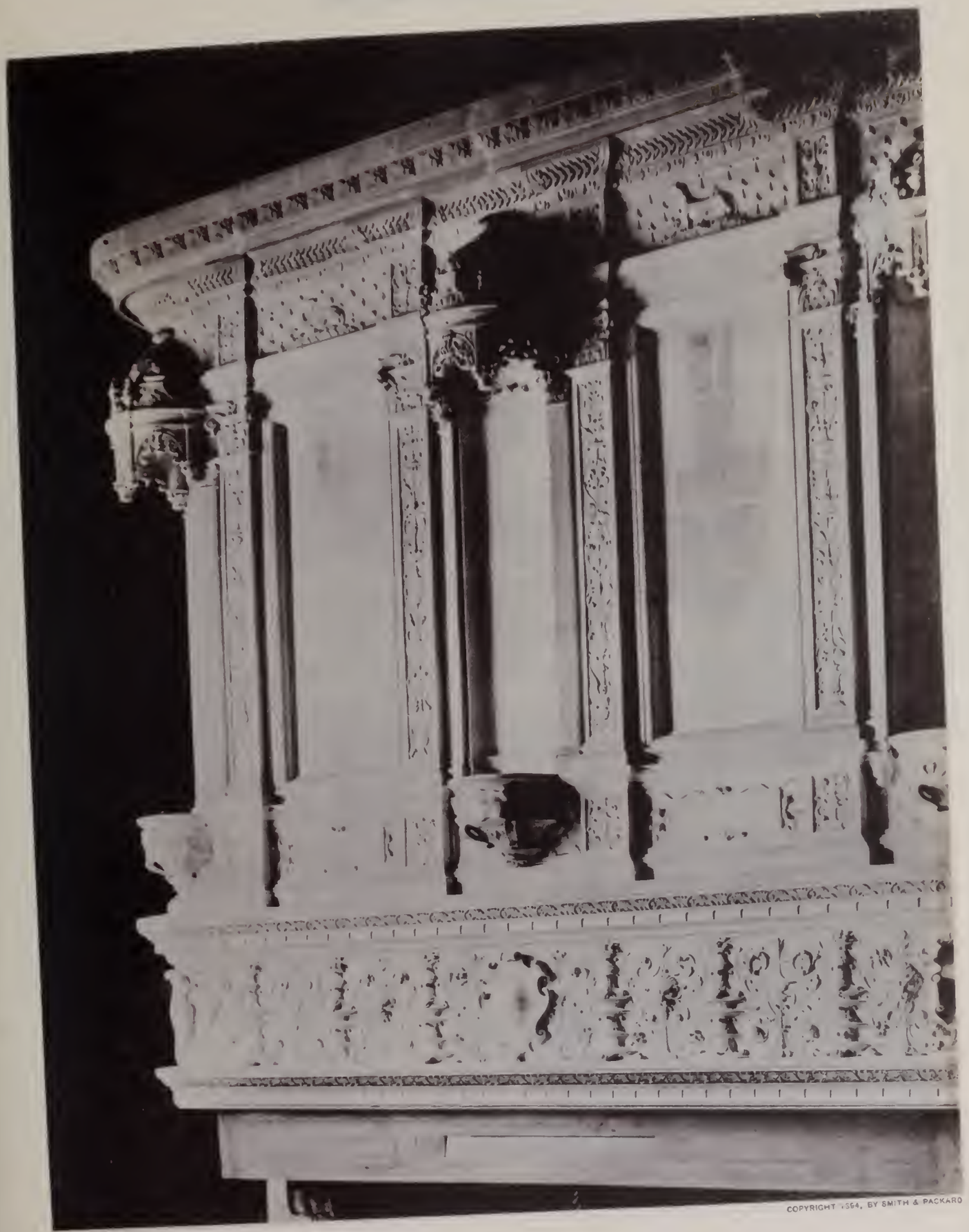

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PLATE 160

CHENONCEAUX.—DETAIL OF MANTEL IN CHATEAU CHENONCEAUX XVI. CENT.

PLATE 181

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ROME —FACADE OF FARNESE PALACE.

Begun by Cardinal Alexander Farnese, afterward Pope Paul III. in about 1530 from designs by Sangallo, the younger, and continued after his death under the direction of Michael Angelo. The basement and first story were designed by Vignola and San Gallo, the upper stories and cornice by Michael Angelo.

PLATE 182

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ROME — DETAIL OF MAIN ENTRANCE TO FARNESE PALACE.

The blocks of travertine of which it is constructed were taken from the Theatre Marcellus and the Colosseum. This building is considered the finest specimen of palatial architecture in Rome. It is now occupied by the French Ambassador at the Court of Italy.

PLATE 183

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ROME.—GARDEN FACADE OF VILLA MEDICI.

Erected in 1540 by Annibale Lippi for Cardinal Ricci, with the exception of this garden facade which is attributed to Michael Angelo. Galileo spent some time in retirement here, and over the door leading to the room in which he was confined was put the inscription "Here was the prison of Galileo Galelei, found guilty of having seen the earth revolve around the sun." The building is now used by the French Academy of Art

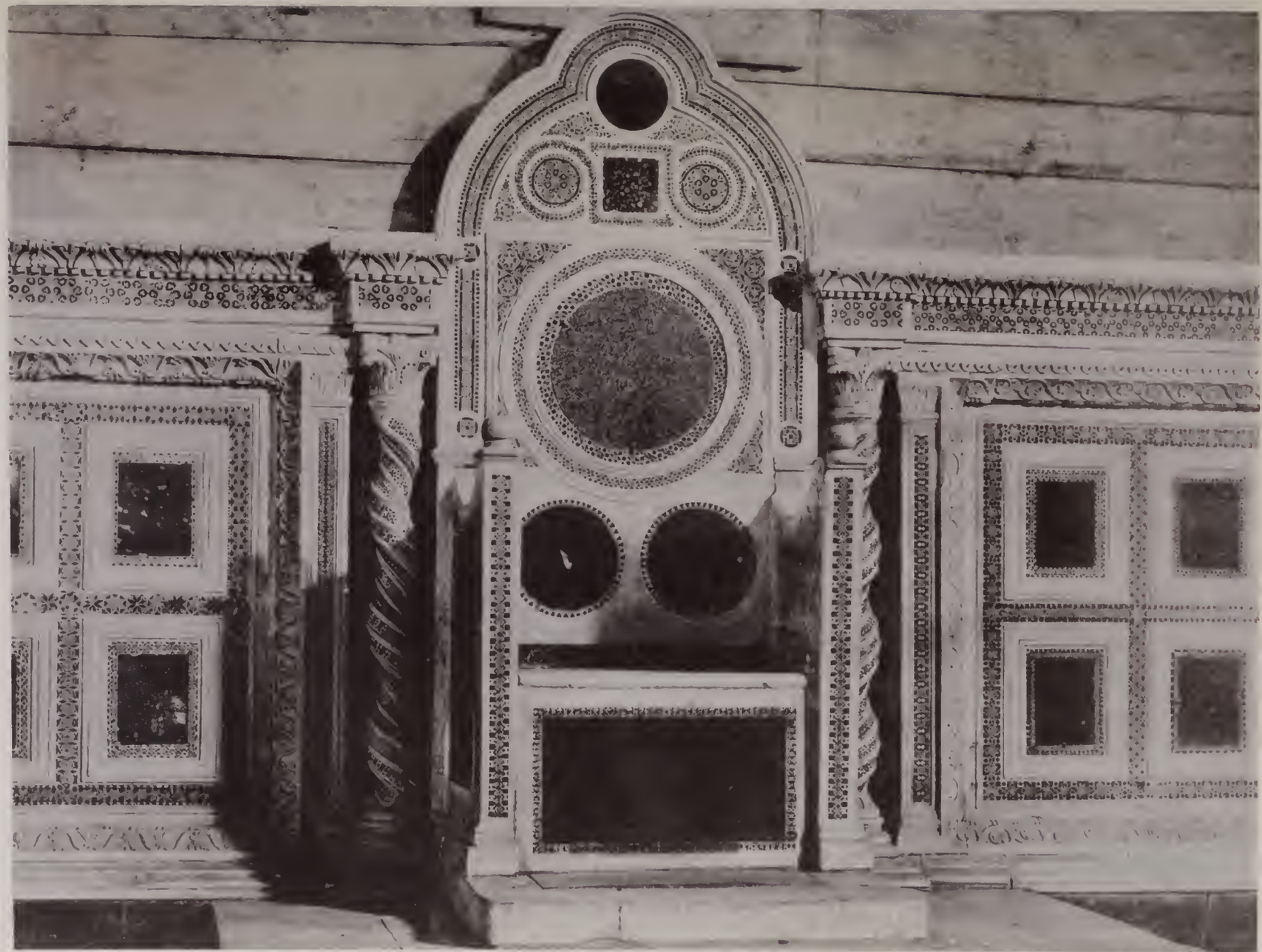

PLATE 184

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ROME.—EPISCOPAL THRONE IN SAN LORENZO FUORI LE MURA.

This Church was founded in 578 by Pelasgius II, but entirely remodeled by Honorius III in 1216. The rear of the old church has now been changed into a crypt of the new, and in the vestibule is the Tomb of Pius IX (d. 1878) whose body was transferred hither in 1881 from its temporary resting place in St. Peters.

PLATE 185

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ROME.—THE COURT OF THE PALACE OF POPE JULIUS III.

PLATE 186

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ROME.—DETAIL OF MAIN ENTRANCE TO PALACE SCIARRA.

ERECTED IN 1603 FROM DESIGNS OF FLAMINIO PONZIO. IT IS CONSIDERED THE HANDSOMEST PALACE ON THE PIAZZA SCIARRA. THE PICTURE GALLERY CONTAINS AMONGST ITS PRINCIPAL WORKS "THE VIOLIN PLAYER" BY RAPHAEL.

PLATE 187

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FERRARA.—DETAIL OF MAIN ENTRANCE TO PROSPERI PALACE. XVI. CENT.

PLATE 188

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BOLOGNA.—FACADE OF CHAPEL OF SAN SPIRITO. XVII CENT.

THIS CHAPEL BELONGED TO THE FRATI DI SAN SPIRITO—NOW SUPPRESSED. THE ATTICA IS IN TERRA COTTA.

PLATE 189

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TERRACINA.—FACADE OF THE CATHEDRAL

THIS CATHEDRAL OCCUPIES THE SITE OF THE ANCIENT TEMPLE OF JUPITER ANUXURIAS.

PLATE 190

COPYRIGHT 1894, BY SMITH & PACKARD.

ROME.—FACADE OF PALÀCE OF FINE ARTS.

BUILT IN 1880-83, BY PIACENTINI.

PLATE 191.

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BOLOGNA—FACADE OF THE PALACE OF THE PODESTA.

ORIGINAL BUILDING ERECTED IN 1201. THIS FACADE IN 1485.

PLATE 192.

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SIENNA—DETAIL OF STAIRCASE LEADING TO THE PULPIT IN THE CATHEDRAL.

DESIGNED BY BARTOLO NEGRONI IN 1570.

PLATE 193.

COPYRIGHT 1894, BY SMITH & PACKARD.

URBINO—DETAIL OF A FRAGMENT OF A FRIEZE AROUND A FIRE-PLACE IN THE DUCAL PALACE, 15TH CENTURY.

THE DUCAL PALACE WAS ERECTED BY LUCIANO LAURANA OF DALMATIA IN 1468, IS NOW USED AS A GOVERNMENT RESIDENCE.

PLATE 194. COPYRIGHT 1894, BY SMITH & PARKARD

URBINO - DETAIL OF A PORTION OF A CANDELABRA, IN A PILASTER IN DUCAL PALACE 15TH CENTURY

PLATE 195.

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URBINO—DETAIL OF A PORTION OF CANDELABRA, IN A PILASTER IN DUCAL PALACE

PLATE 196.

COPYRIGHT 1894, BY SMITH & PACKARD.

VENICE—DETAIL OF CAPITAL FROM THE PALAZZO ZORSI—15TH CENTURY

ATTRIBUTED TO ALLESSANDRO LEOPARDI.

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BOLOGNA—DETAIL OF AN ARCHIVOLT MOULDING IN PALACE OF PODESTA.

PLATE 198

COPYRIGHT 1894, BY SMITH & PACKARD

BOLOGNA—DETAIL OF CAPITAL AND BASE OF THE MONUMENT OF ALESSANDRO TARTAGNI, THE JURIST.

DESIGNED BY FRANCESCO SIMONE, 1477.

PLATE 199.

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FLORENCE—FACADE OF RUCELLAI PALACE

ERECTED IN 1460, FROM DESIGNS BY LEON BAPTISTA ALBERTI, WHO FOR THE FIRST TIME HERE EMPLOYED A COMBINATION OF RUSTICA AND PILASTERS.

PLATE 200.

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VENICE—DETAIL OF BALUSTERS IN CHURCH OF S. MIRACOLI

DESIGNED BY PIETRO LOMBARDO, ABOUT 1480.

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VENICE OUTER DOOR OF THE CAPELLA CORNER OF THE CHURCH OF THE FRARI

THE CHURCH WAS ERECTED IN THE 13TH CENTURY BY PISANO, AND IS OFTEN REGARDED AS THE PANTHEON OF VENICE. THE DOORWAY IS OF A LATTER DATE

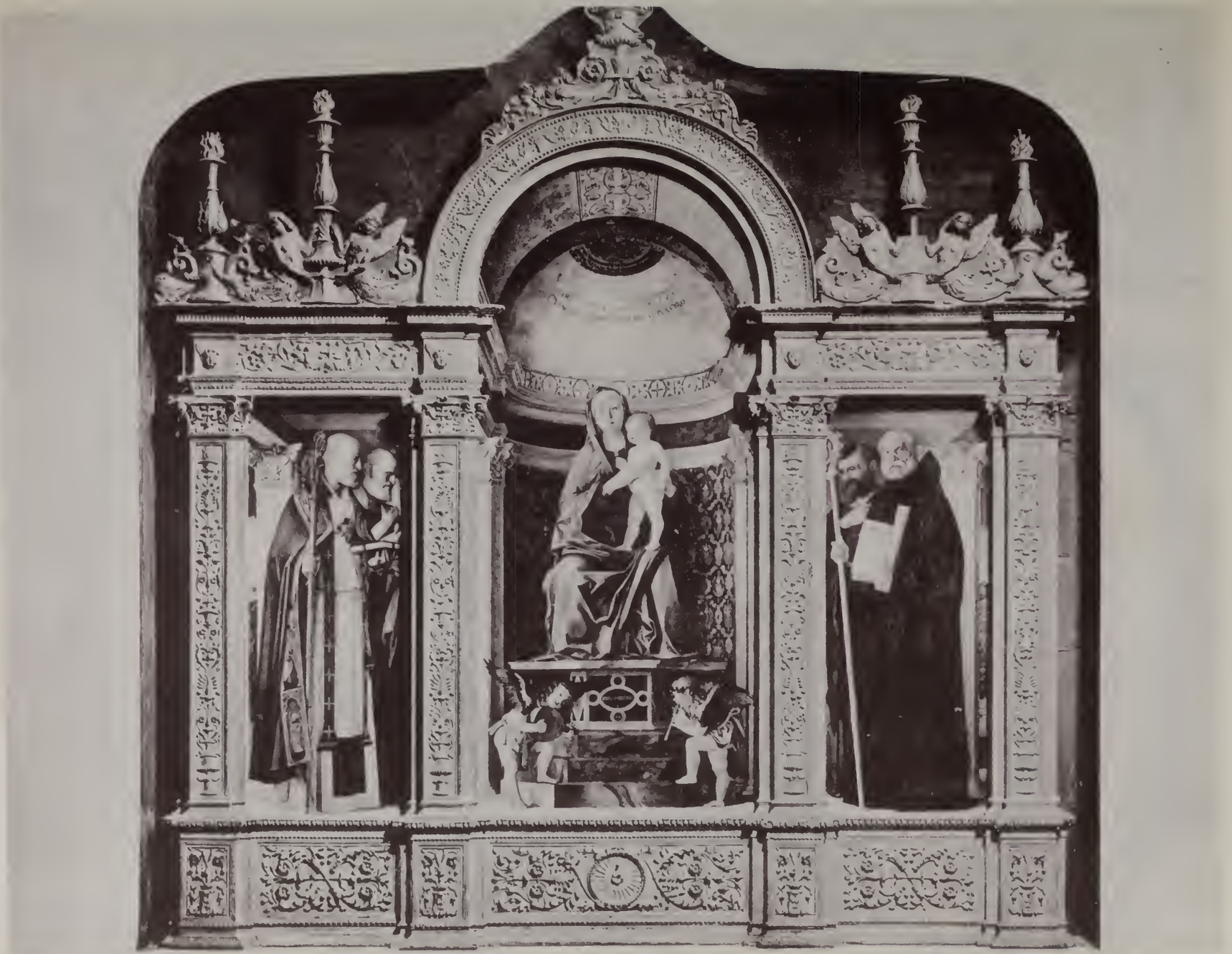

PLATE 201.

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VENICE.—ALTAR PIECE IN THE SACRISTY OF THE CHURCH OF THE FRARI.

EXECUTED BY GIOVANNI BELLINI, 1426-1516, CONSIDERED THE GREATEST AND MOST ELEGANT EMANATION OF BELLINI'S ART.

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PLATE 203.

VENICE.—DETAIL OF BASE OF COLUMN AT THE ENTRANCE TO THE SCUOLA DI SAN MARCO.

THE BUILDING WAS ERECTED BY LOMBARDO IN 1485, AND IS NOW USED AS A CIVIC HOSPITAL.

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PLATE 204.

VENICE.—DETAIL OF A CARVED PILASTER IN CHURCH S GIOBBE

THE CHURCH WAS ERECTED BETWEEN YEARS 1462 AND 1471 ATTRIBUTED TO LOMBARDO

PLATE 205.

COPYRIGHT 1894, BY SMITH & PACKARD.

VENICE.—PALAZZO SANUDO, ON THE LEFT. 14TH CENTURY

RESIDENCE OF MARINO SANUDO, WHO WROTE 55 FOLIOS ON THE HISTORY OF VENICE AND THE WORLD.
ONE OF THE FEW VENETIAN RESIDENCES WITH A TERRACE.

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VENICE — DOORWAY TO PALAZZO SANUDO.

THIS DOORWAY IS QUITE PERFECT IN ITS PRESERVATION, RETAINING ITS WOODEN VALUE RICHLY SCULPTURED,
ITS WICKET FOR THE EXAMINATION OF THE STRANGER DEMANDING ADMITTANCE,
AND ITS QUAINT KNOCKER IN THE FORM OF A FISH

PLATE 207.

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VENICE—FACADE OF PALAZZO FRANCHETTI, FORMALLY CAVALLI.

ERECTED DURING 15TH CENTURY. RECENTLY RESTORED AND MAGNIFICENTLY FURNISHED BY BARON FRANCHETTI THE PRESENT OWNER WHO IS RELATED BY MARRIAGE TO THE ROTHSCHILDS.

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VENICE DETAIL OF ORNAMENT OF DOORWAY TO CHURCH OF S GIOVANNI E PAOLA

ERECTED IN 14TH CENTURY. SHOWING A MIXTURE OF GOTHIC UNDER ROMAN INFLUENCE. NEXT TO SAN MARCO. THE MOST IMPOSING CHURCH IN ROME

PLATE 209

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VENICE—BASE OF ONE OF THE FLAGSTAFFS IN PIAZZO SAN MARCO

EXECUTED BY ALESSANDRO LEOPARDI IN 1505. THEY ONCE BORE THE BANNERS OF THE KINGDOMS OF CYPRUS, CANDIA AND MOREA TO COMMEMORATE THEIR SUBJUGATION BY THE REPUBLIC.

PLATE 210.

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VENICE. POZZO OR WELL CURB IN SAN GIOVANNI E PAOLA. 14TH CENTURY.

PLATE 211.

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ANGOULÊME.—CATHEDRAL OF ST. PETERS, 12TH CENTURY.
MUCH RESTORED AND PARTLY REBUILT, 1866—1875, BY ABADIE.

PLATE 212.

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AIRE.—CHURCH OF ST. PIERRE, 15TH AND 18TH CENTURY.

PLATE 210.

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NEAR CARCASSONNE—TOWER NEAR THE RUINS OF CHATEAU D 'USSON

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OUISTREHAM.—A ROMANESQUE CHURCH OF 12TH CENTURY

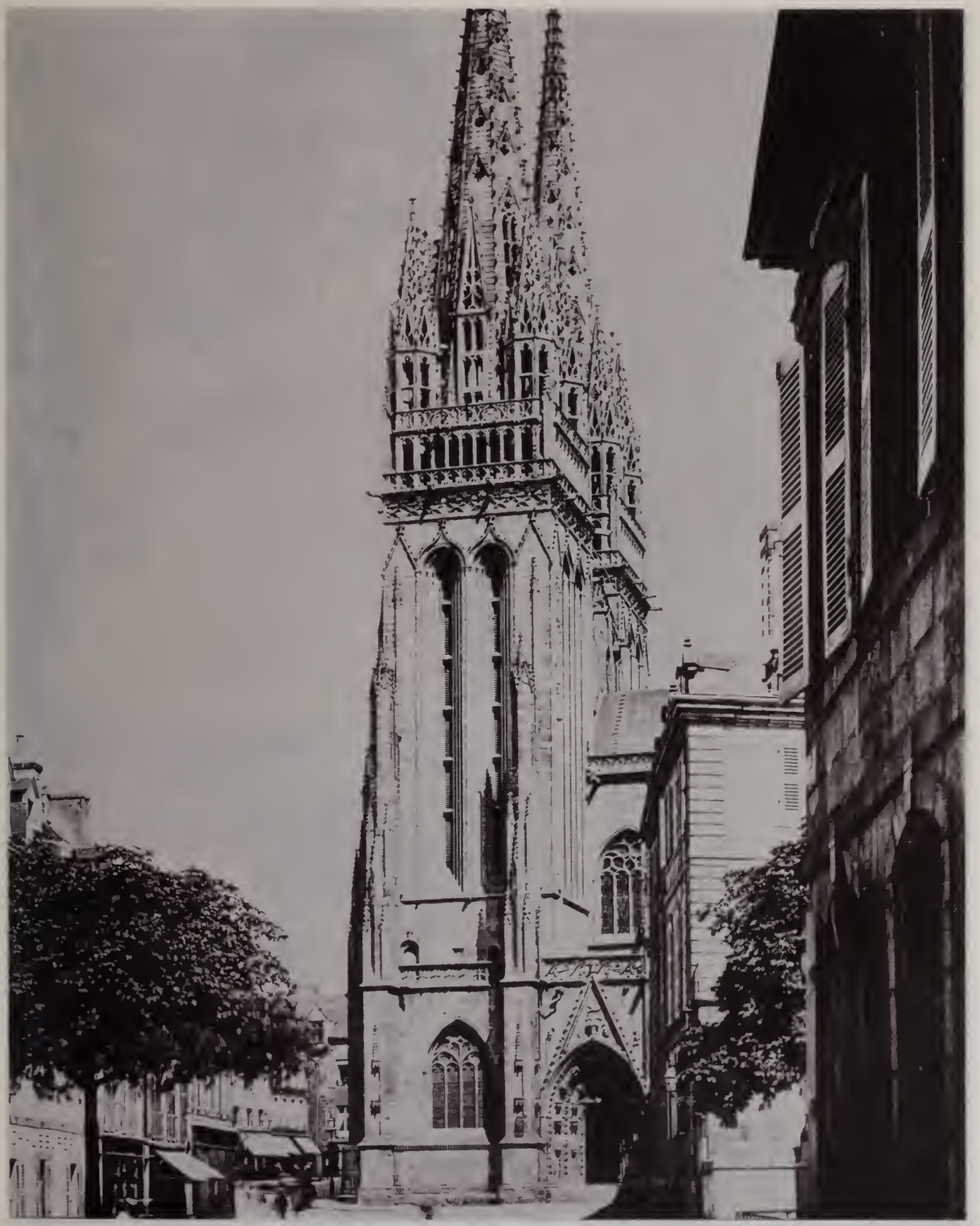

PLATE 215.

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QUIMPER.— CATHEDRAL OF ST CORETIN 13TH AND 15TH CENTURY

PLATE 21C.

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SAINTES.—CHURCH OF ST. EUTERPE.

PLATE 217.

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GISORS.—CHURCH OF ST GERVAIS AND PROTAIS, 13TH TO 16TH CENTURY.

AN EXTRAORDINARY COMBINATION OF CLASSIC, GOTHIC AND RENAISSANCE.

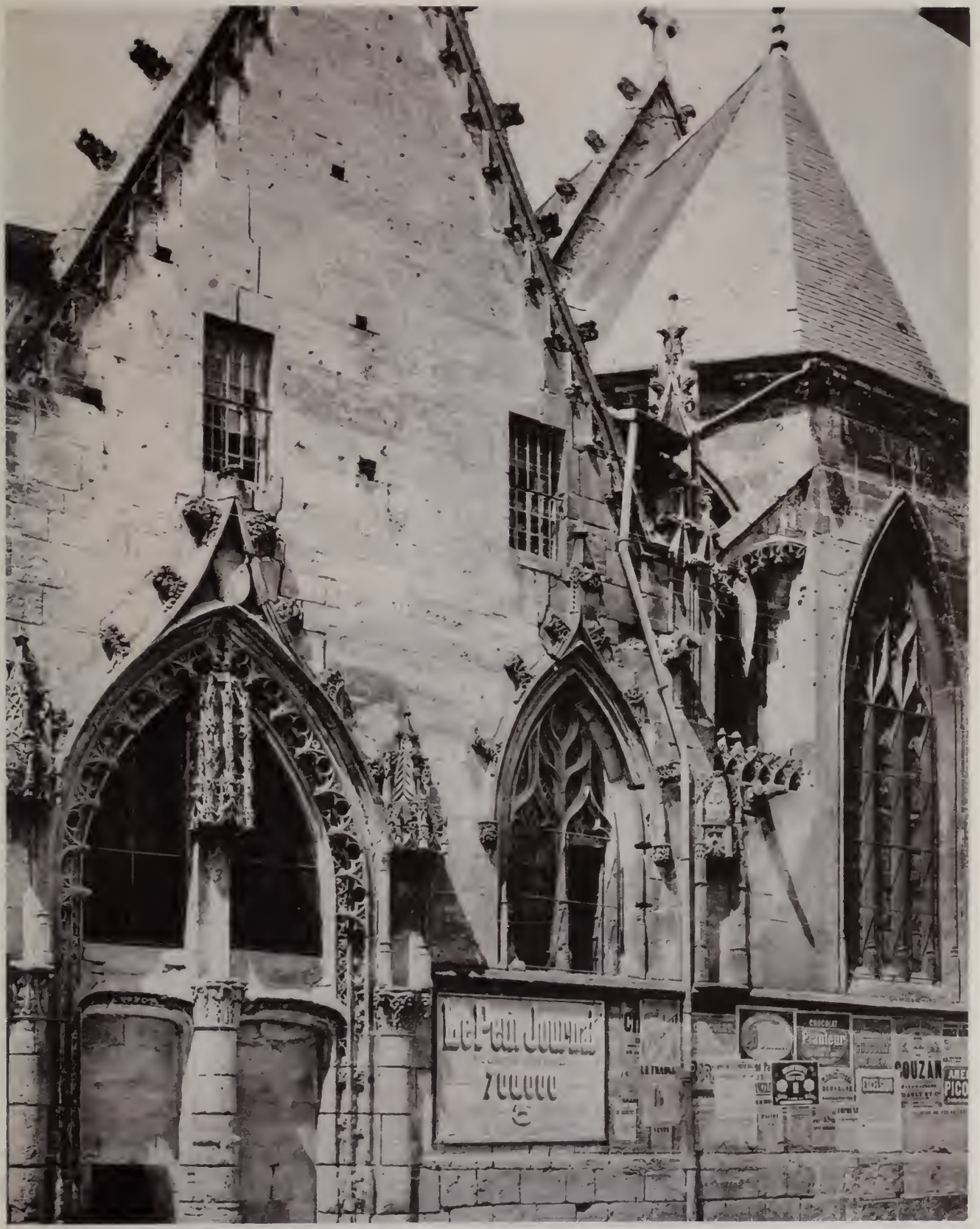

PLATE 218.

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VENDOME.—CHAPEL OF THE LYCEUM, 17TH CENTURY

PLATE 219

COPYRIGHT 1894, BY SMITH & PACKARD

TOULOUSE.—TOWER OF ST. SERNIN.

ORIGINALLY BUILT IN 12TH CENTURY. COMPLETELY RESTORED IN MODERN TIMES BY VIOLET LE DUC.

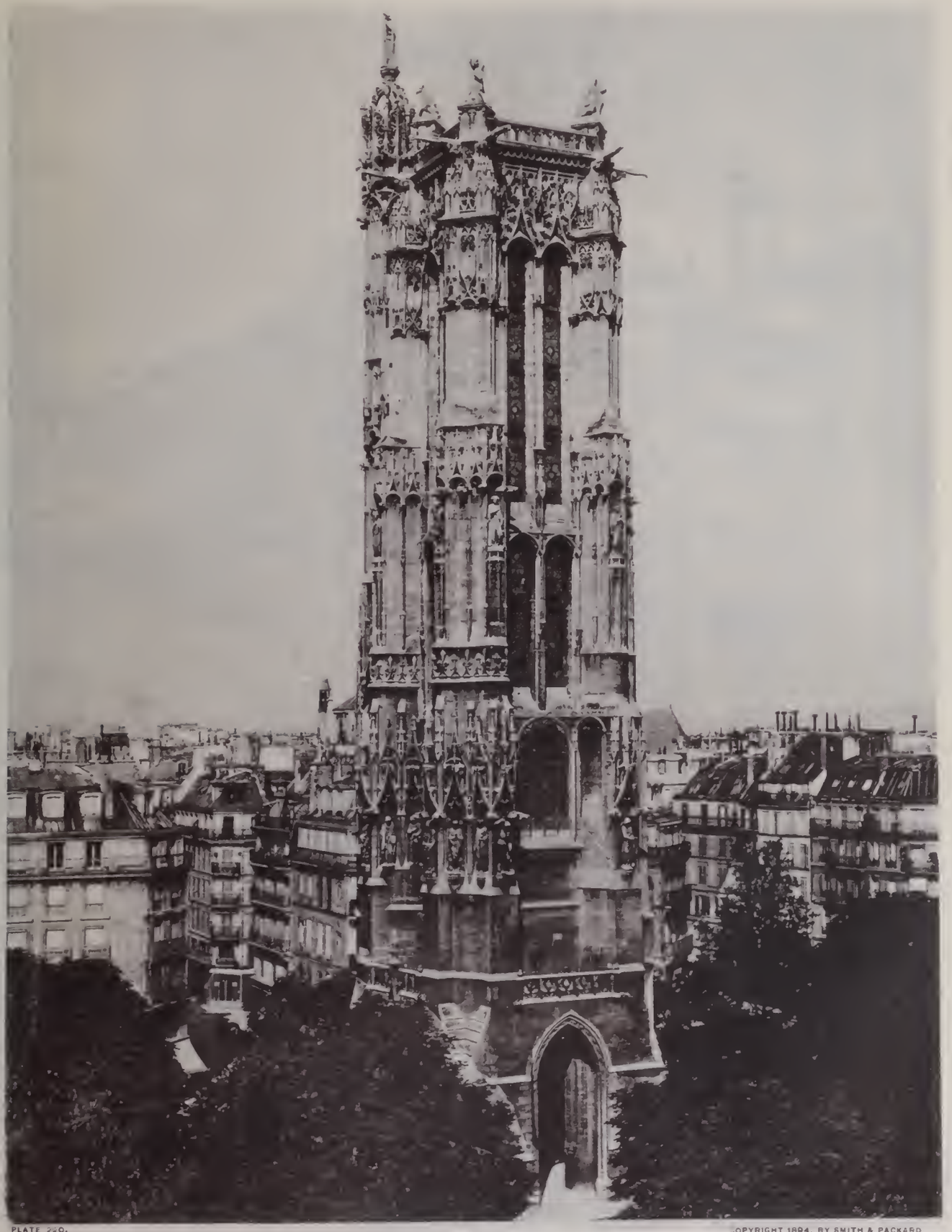

PLATE 240.

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PARIS.—TOWER OF ST. JACQUES.

ORIGINALLY BELONGED TO A CHURCH TAKEN DOWN IN 1789.

PLATE 221.

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BOURGES.—HOUSE OF JACQUES COEUR

NOW USED AS THE PALACE OF JUSTICE. BUILT IN THE LATTER HALF OF 15TH CENTURY.

PLATE 222.

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PARIS.—FACADE OF CHURCH OF ST. TRINITY.

BUILT BY BALLU, 1861-67.

PLATE 223.

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ST. SAVIN.—CHURCH OF ST. SAVIN.

A ROMANESQUE CHURCH, WITH THE EXCEPTION OF THE 14TH CENTURY STEEPLE. DATES FROM 11TH AND 12TH CENTURIES.

PLATE 224.

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CAEN.—CHURCH OF ST. PIERRE.

DATES FROM 13TH TO 16TH CENTURIES. THE TOWER IS 225 FEET HIGH, IS A MASTERPIECE OF THE BOLD AND GRACEFUL STYLE WHICH PREVAILED EARLY IN THE 14TH CENTURY.

PLATE 225.

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LISIEUX.—CATHEDRAL OF ST. PIERRE.

THE GREATER PART DATES FROM 12TH AND 13TH CENTURIES. THE TOWER WITH SPIRE WAS REBUILT IN 16TH AND 17TH CENTURIES.

PLATE 226.

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COMPIEGNE.—HOTEL DE VILLE. 16TH CENTURY

BELFRY 152 FEET HIGH.

PLATE 227.

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VARENGEVILLE.—BUILDING BELONGING TO MANOR D'ANGOT.

BUILT IN 16TH CENTURY BY THE MERCHANT PRINCE ANGO OF DIEPPE.

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CLERMONT.—CHURCH OF ST. SAMSON. 14TH CENTURY.

PLATE 229.

COPYRIGHT 1894, BY SMITH & PACKARD

TOULOUSE.—CLOISTER OF AN AUGUSTINE CONVENT. BUILT IN 14TH CENTURY.

NOW USED AS A MUSEUM. THE TREFOIL ARCHES SUPPORTED BY DOUBLE COLUMNS RECALL THE MOORISH STYLE.

PLATE 230

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BOURGES --CATHEDRAL OF ST. ETIENNE.

THE LARGEST TOWER BUILT BETWEEN 1508—1538 BY PELLEVOISIN. IT IS 199 FEET HIGH, AND IS CALLED THE TOUR DE BEURRE, BECAUSE BUILT WITH THE MONEY RAISED FROM INDULGENCES TO EAT BUTTER IN LENT.

EUROPEAN ARCHITECTURE.

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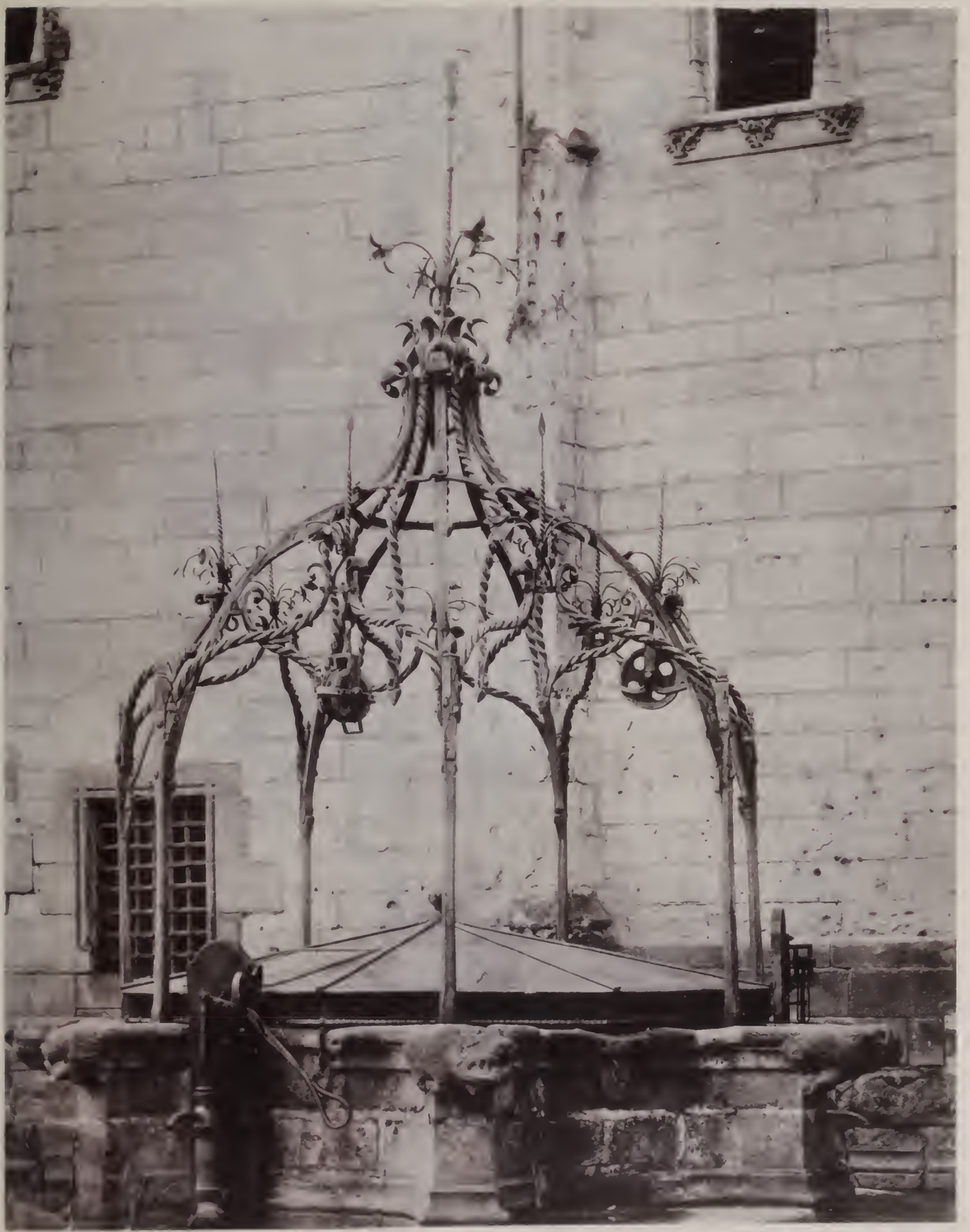

PLATE 20M

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NANTES—WELL CURB AND STANDARD IN THE COURT OF HONOR IN THE CHATEAU
IN THIS CHATEAU HENRY IV. SIGNED THE EDICT OF NANTES, IN 1598.

PLATE 232

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LUCCA—WROUGHT IRON LANTERN BRACKET IN PALAZZO BARONI, 17TH. CENTURY

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PLATE 233

PARIS.—WROUGHT IRON CANDELABRA. WALL BRACKET

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PLATE 234

ROUEN. CATHEDRAL OF ST OUEN DETAIL OF GRILLE

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ROUEN.—DETAIL OF GRILLE IN CATHEDRAL OF ST. OUEN.

PLATE 236.

COPYRIGHT 1894, BY SMITH & PACKARD

PARIS — ENTRANCE GATE TO PARC MONCEAU

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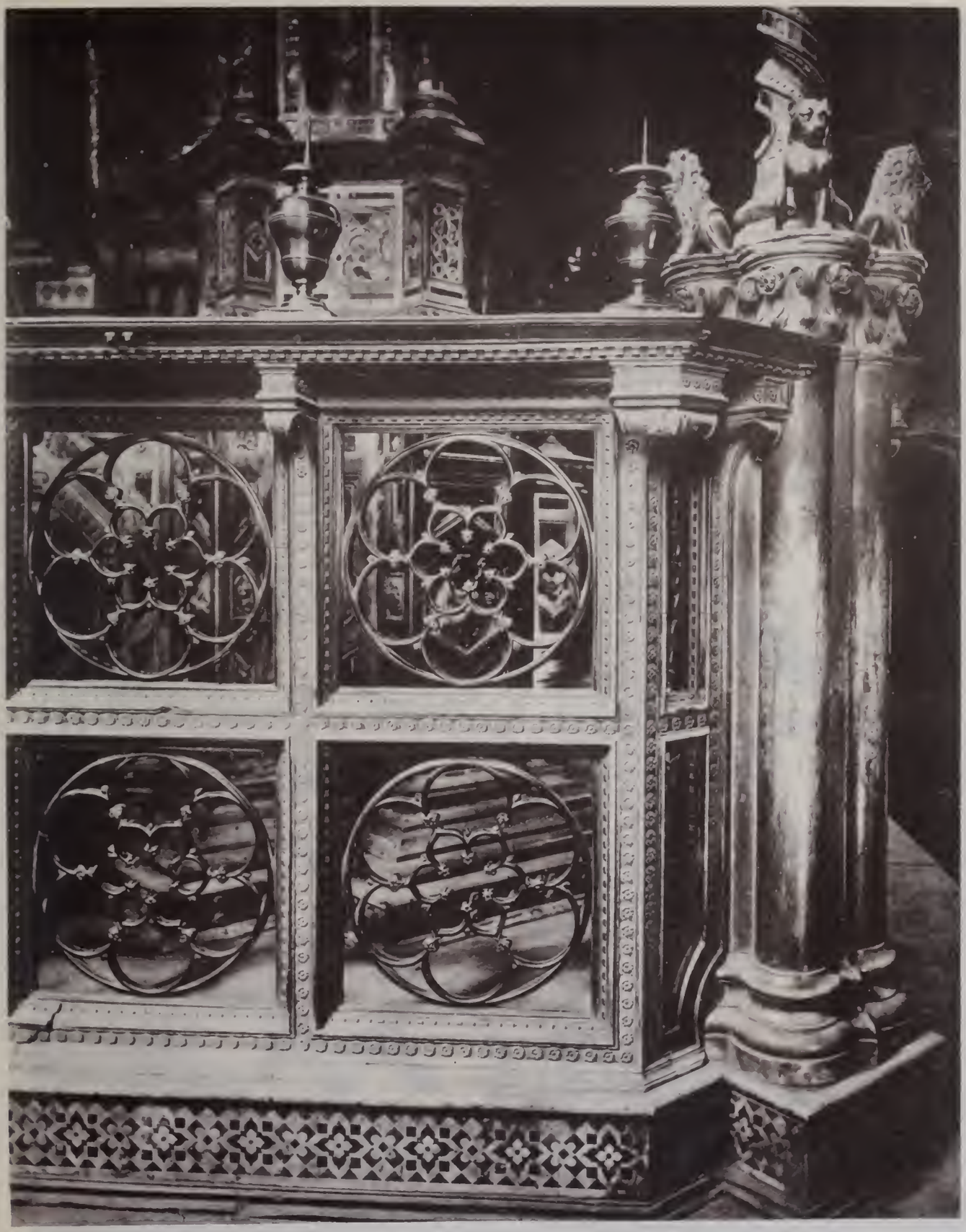
PLATE 237.

PARIS.— DETAIL OF BALUSTRADE OF STAIRCASE IN HOTEL DE VILLE.



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FLORENCE — DETAIL OF SCREEN AROUND THE TABERNACLE IN CHURCH OF OR S MICHELE. BY A ORCAGNA

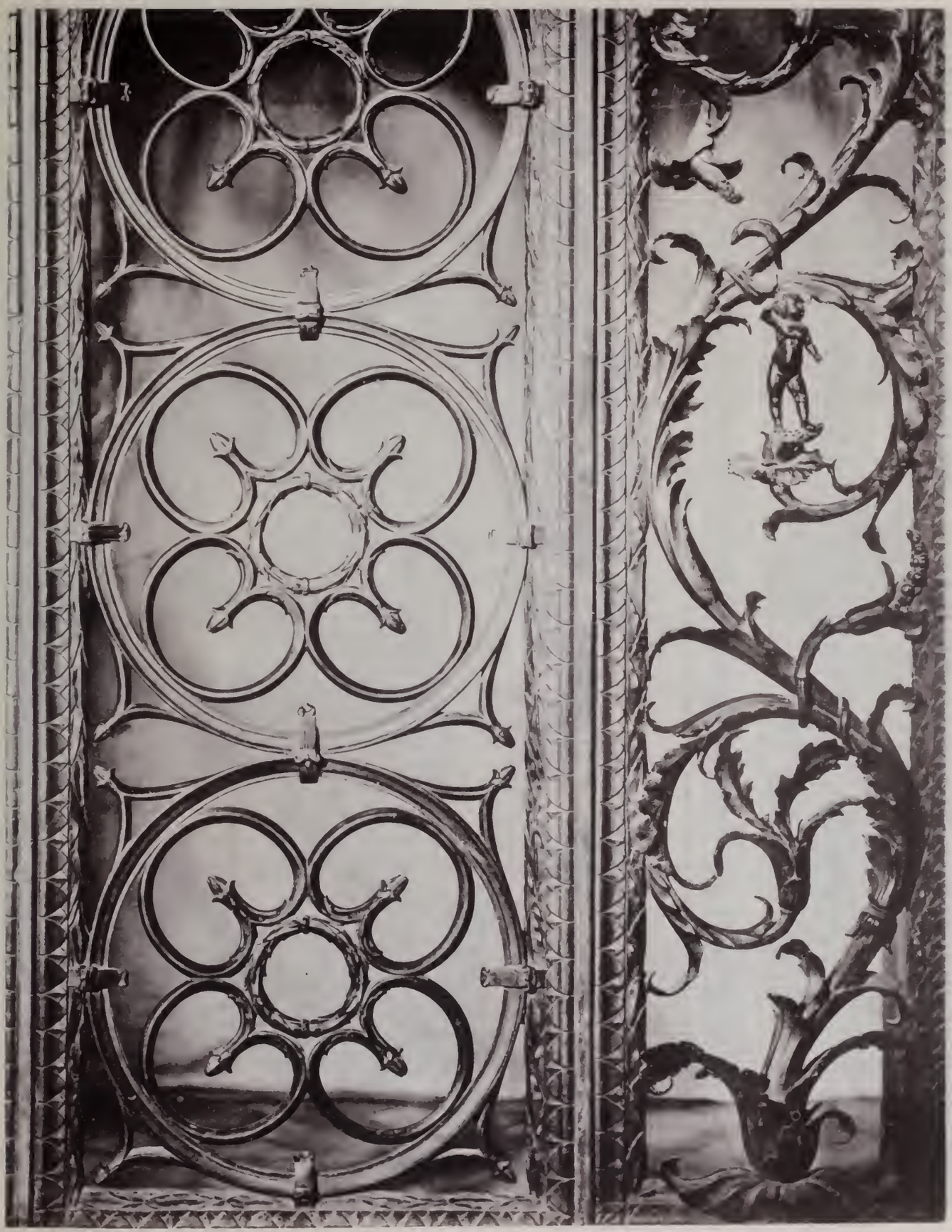

PLATE 239.

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PRATO.—DETAIL OF SCREEN IN CHAPEL OF CATHEDRAL

EXECUTED BY DONATELLO'S BROTHER SIMONE ABOUT 1450

PLATE 240.

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PRATO.—DETAIL OF SCREEN IN THE CHAPEL OF THE CATHEDRAL.

EXECUTED BY DONATELLO'S BROTHER SIMONE, ABOUT 1450.

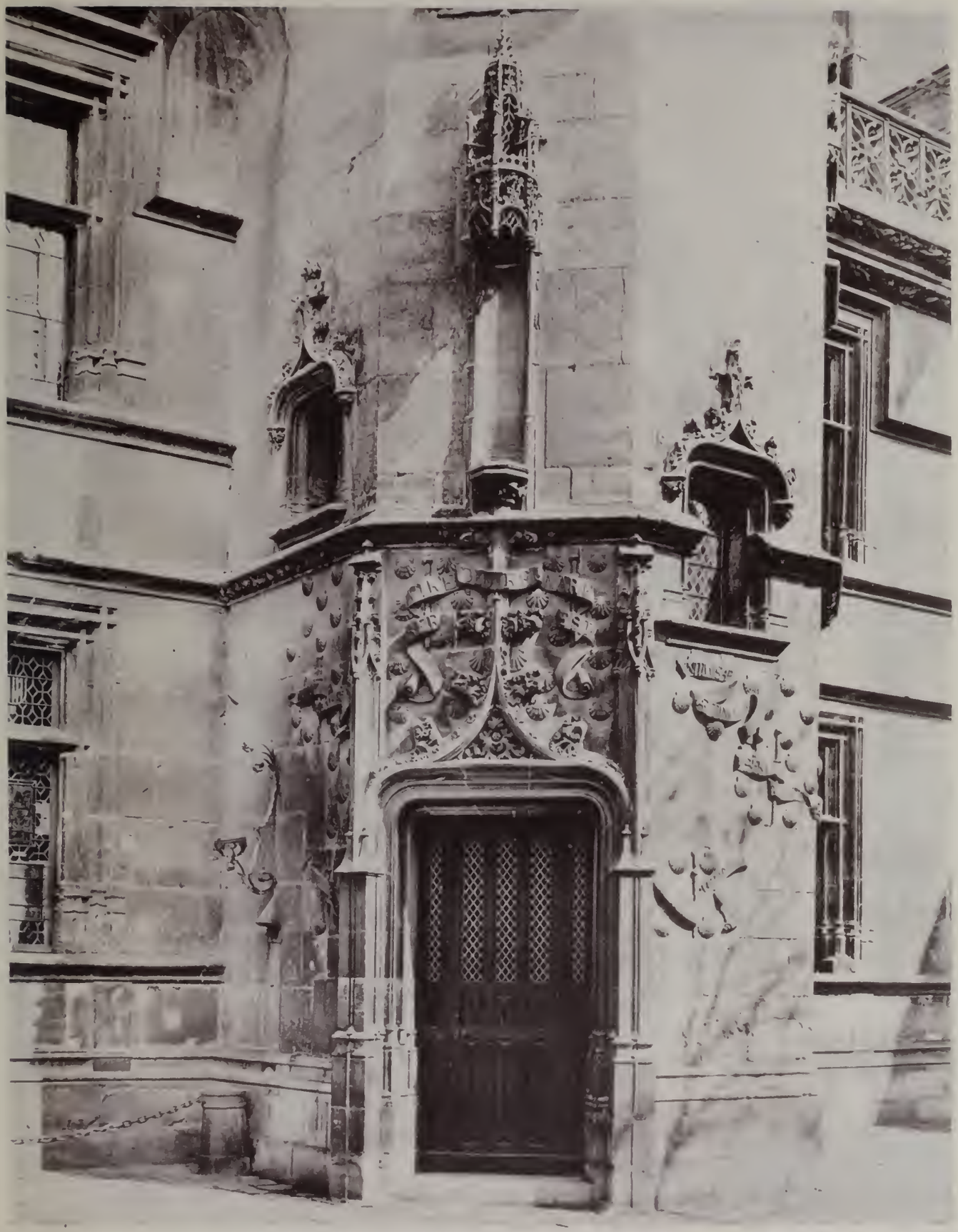

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PLATE 24

PARIS —DETAIL OF MAIN ENTRANCE DOOR TO CLUNY MUSEUM

THE BUILDING WAS ERECTED IN THE XV AND XVI CENTURIES BY THE BENEDICTINE ABBEY OF CLUNY AS A PRIVATE RESIDENCE PURCHASED BY THE GOVERNMENT IN 1842 AND NOW USED AS A PRIVATE MUSEUM.

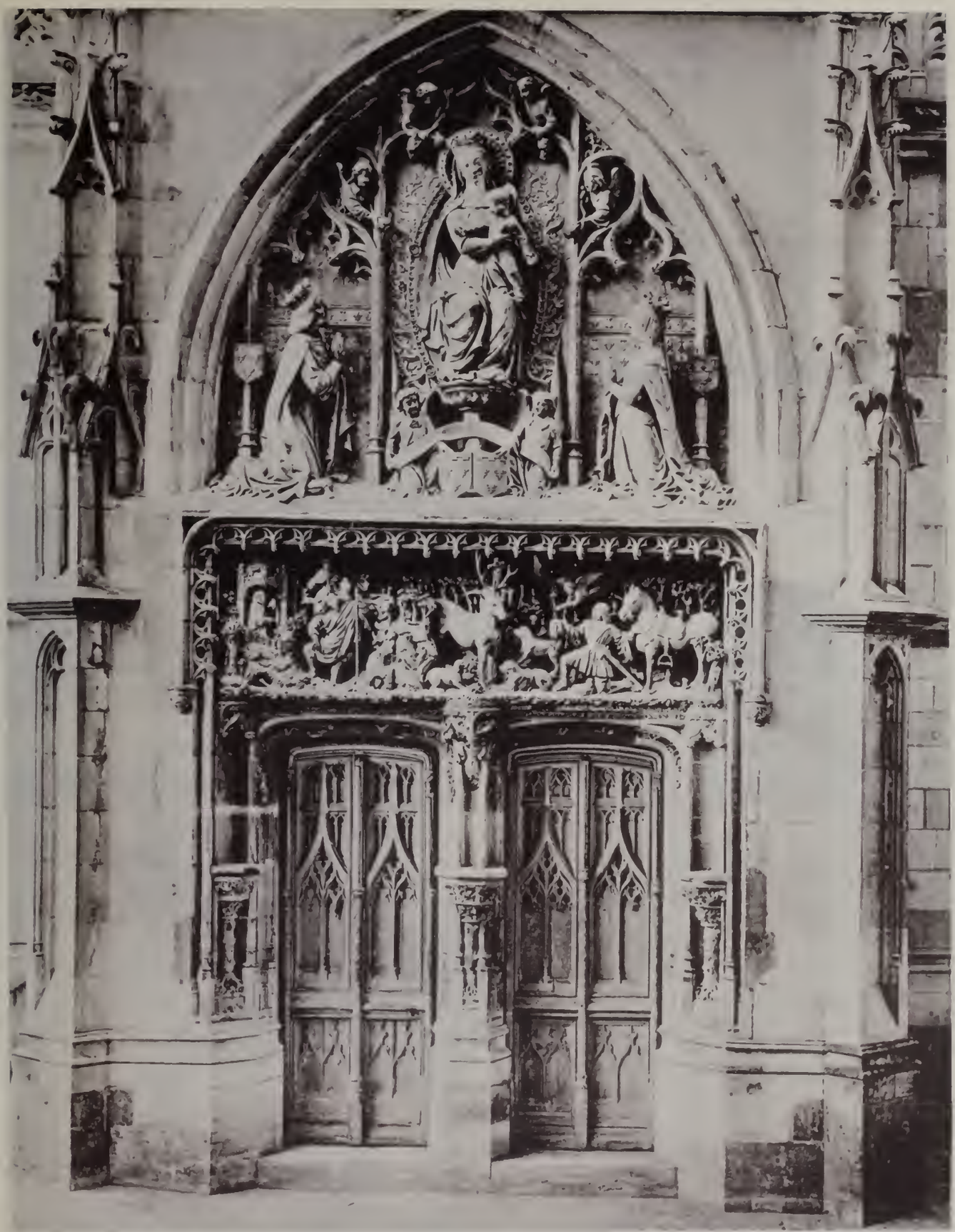

PLATE 242. COPYRIGHT 1898 BY SMITH & PACKARD.

AMBOISE —DETAIL OF DOORWAY TO CHAPEL OF CHATEAU D' AMBOISE

THIS CHAPEL WAS BUILT BY ANNE OF BRITTANY AND DEDICATED TO ST. HUBERT WHOSE MIRACULOUS MEETING WITH THE STAG HAVING A CROSS BETWEEN ITS HORNS IS CURIOUSLY CARVED OVER THE RICH DOORWAY

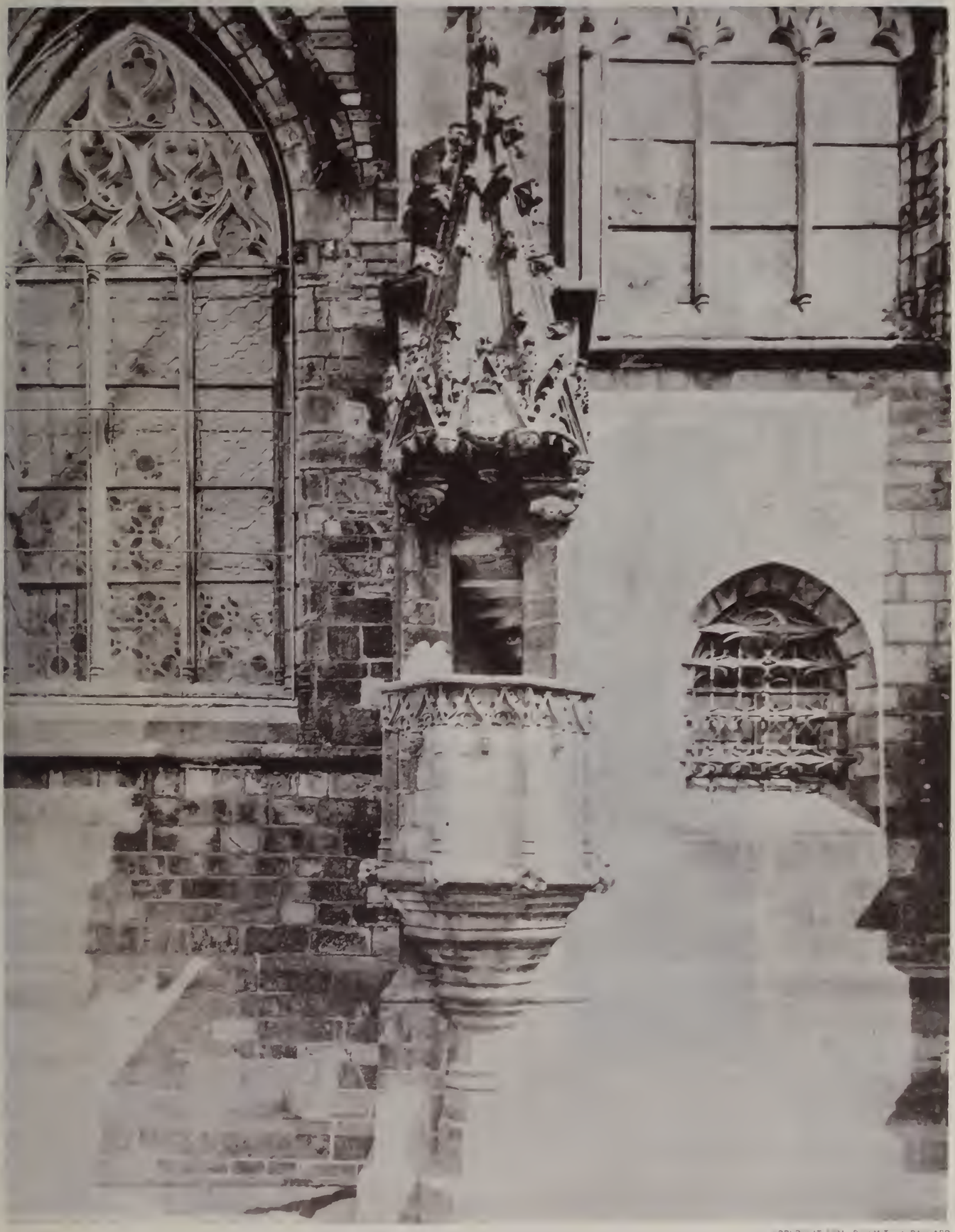

PLATE 243.

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VITRE.—DETAIL OF EXTERIOR PULPIT AND WINDOWS IN NOTRE DAME CATHEDRAL.

THE WINDOWS ARE OF THE XVTH CENTURY. THE PULPIT IS BUILT IN THE FORM OF A HEAD WITH THREE FACES OF THE XVTH & XVITH CENTURIES

PLATE 244

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MONTFORT-L AMAURY - DETAIL OF DOORS TO CATHEDRAL - XVth AND XVIth CENTURIES

MONTFORT L AMAURY WAS THE BIRTHPLACE OF SIMON DE MONTFORT THE ABLE THOUGH CRUEL LEADER OF THE CRUSADES AGAINST THE ALBIGENSES.

PLATE 245.

ELY—DETAIL OF WEST FRONT OPENING

THE CATHEDRAL OCCUPIES THE SITE OF AN ABBEY, FOUNDED IN 673. THIS BUILDING WAS COMMENCED IN THE XIII CENTURY BUT HAS BEEN RESTORED BY SIR G G SCOTT SAID TO BE THE ONLY CATHEDRAL WITH A GOTHIC DOME IN EXISTENCE

PLATE 240.

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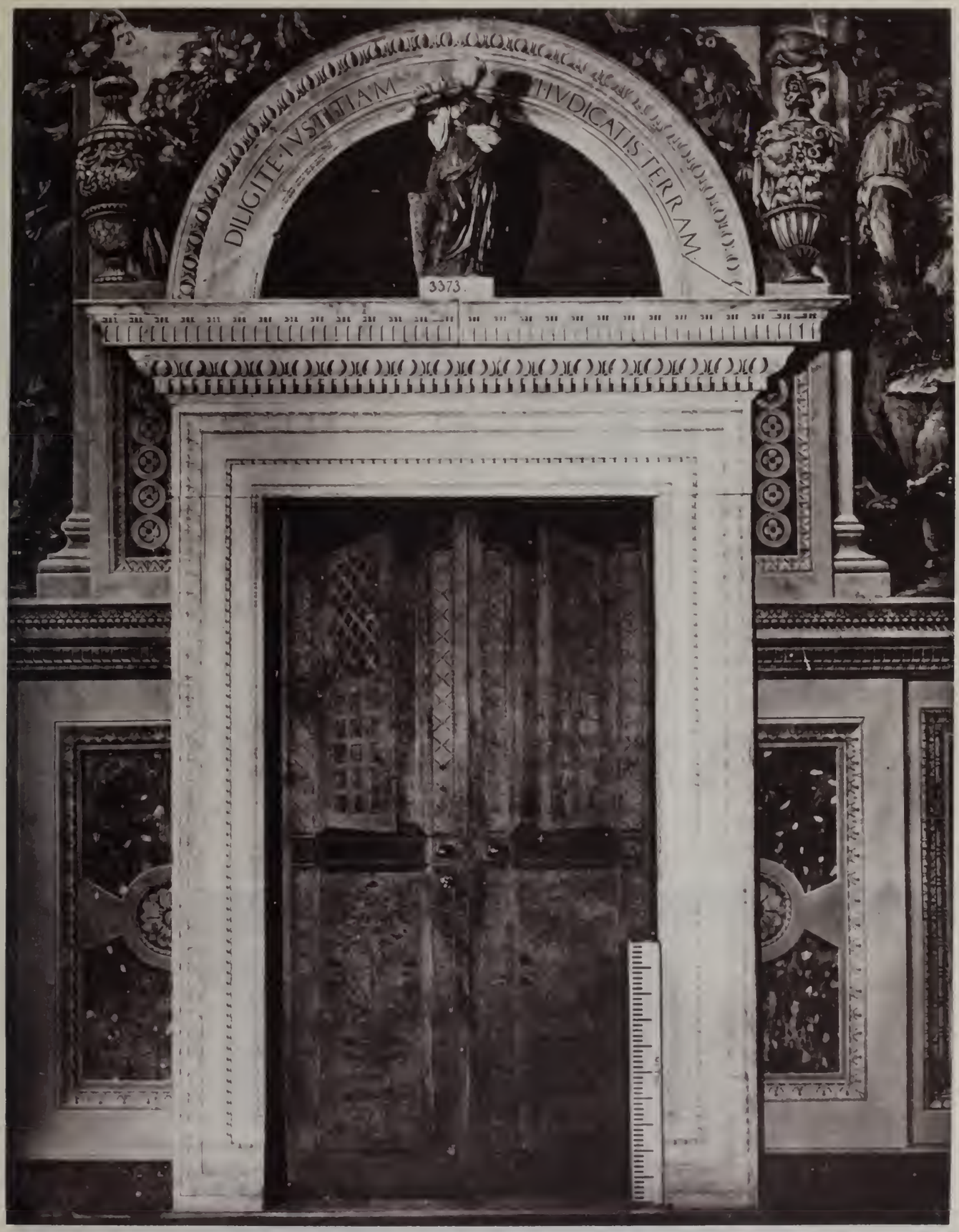
FLORENCE DOOR TO THE CHOIR IN THE CERTOSA



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FLORENCE —DOORWAY TO THE SALA D UDIENZA N THE PALAZZO VECCHIO

EXECUTED BY BENEDETTO DA MAIANO. IN THIS HALL SAT THE SIX PRIORS OF THE ARTS, COMPOSING THE COUNSEL OF THE SIGNORY WHO WERE RARELY ALLOWED TO LEAVE THE PALAZZO DURING THEIR TWO MONTHS OF OFFICE

PLATE 141

ROME —DETAIL OF WINDOW AND BALCONY IN THE PALAZZO DELLA CANCELLERIA

THE PALAZZO WAS COMPLETED IN 1495 FROM DESIGNS BY BRAMANTE

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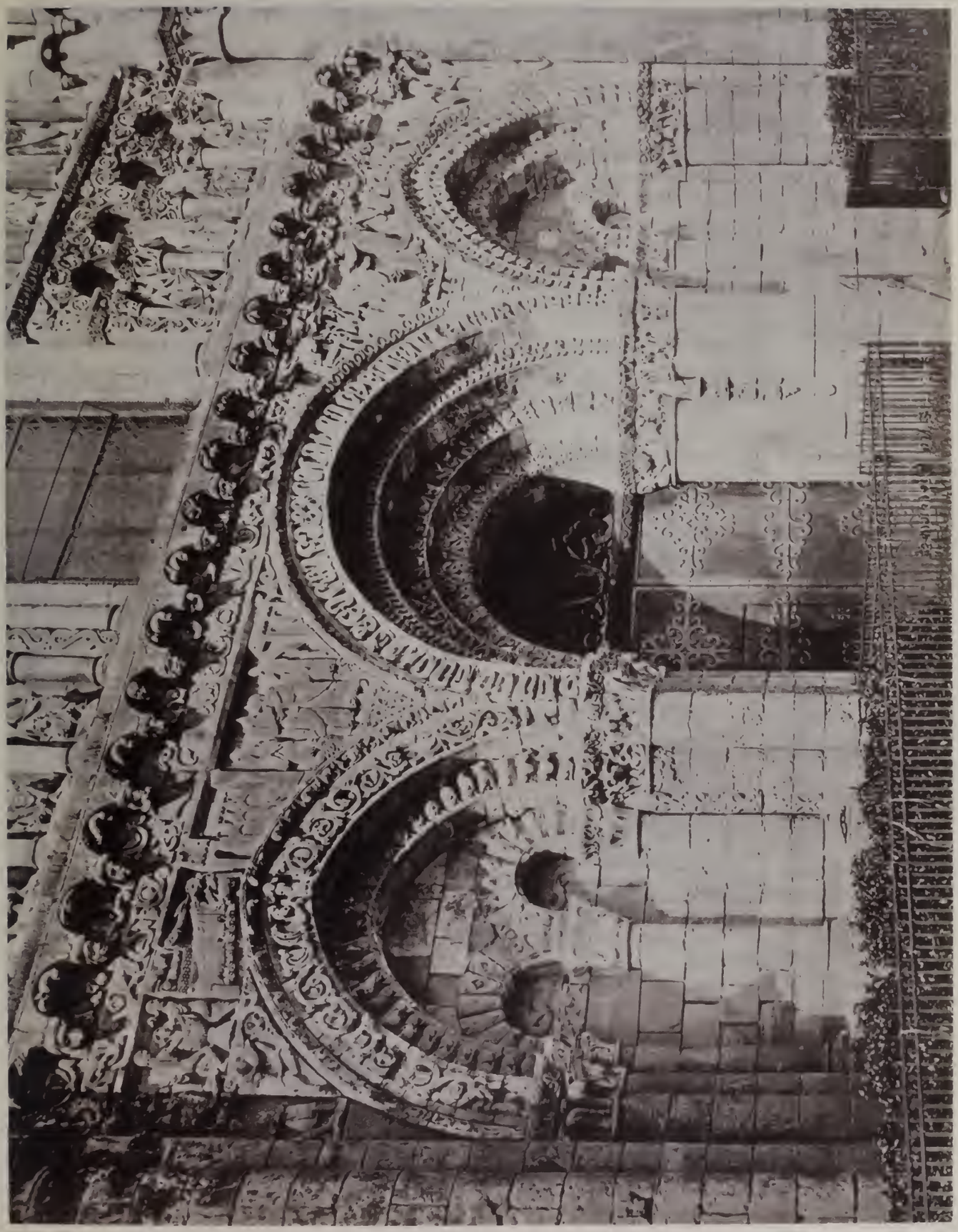
BARLETTA—DETAIL OF BALCONY AND WINDOW OPENINGS OF PALACE FRAGIANNI.



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POITIERS—DETAIL OF MAIN ENTRANCE TO NOTRE DAME CATHEDRAL—XIth CENTURY

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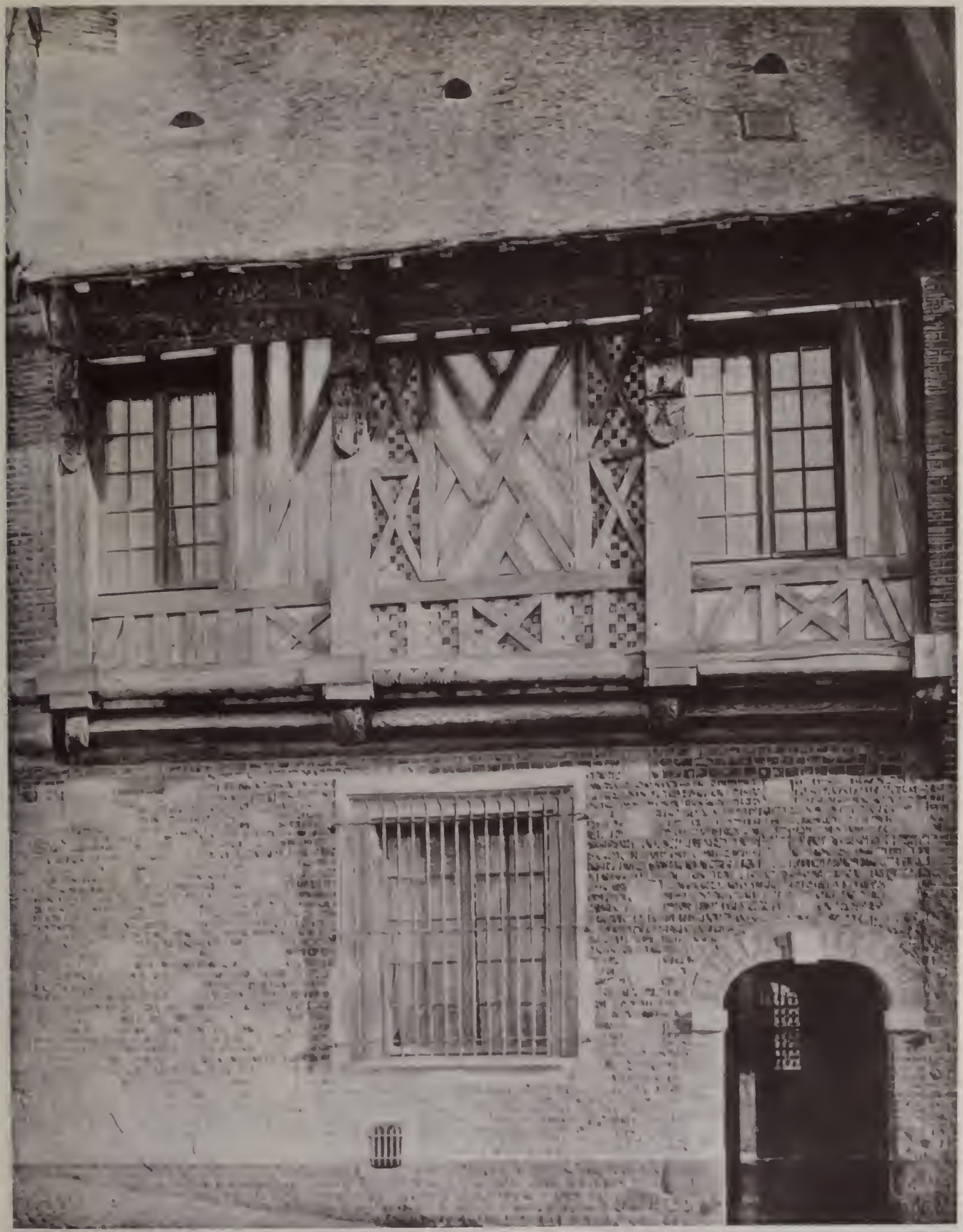
PERIGUEUX — FACADE OF AN OLD HOUSE ON THE RIVIERA—XVIth CENTURY



LE TREPORT FACADE OF AN OLD TIMBER HOUSE

PLATE 253.

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CLUNY —FACADE OF AN OLD ROMAN HOUSE

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PLATE 254.

ORLEANS —FACADE OF THE SO CALLED HOUSE OF HENRY II

PLATE 255.

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MILAN.—LOGGIA DEGLI OSII, SO-CALLED FROM THE NAME OF THE FAMILY WHO DEFRAYED MUCH OF THE EXPENSE OF THE STRUCTURE

WAS BEGUN IN 1316, AND IS BUILT OF BLACK AND WHITE MARBLE. FROM THE BALCONY, THE ASSENT OF THE CITIZENS WAS ASKED BY THE PODESTA TO THE ACTS OF THE GOVERNMENT

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PLATE 256.

PARIS—FACADE OF A MODERN FRENCH HOUSE

PLATE 257.

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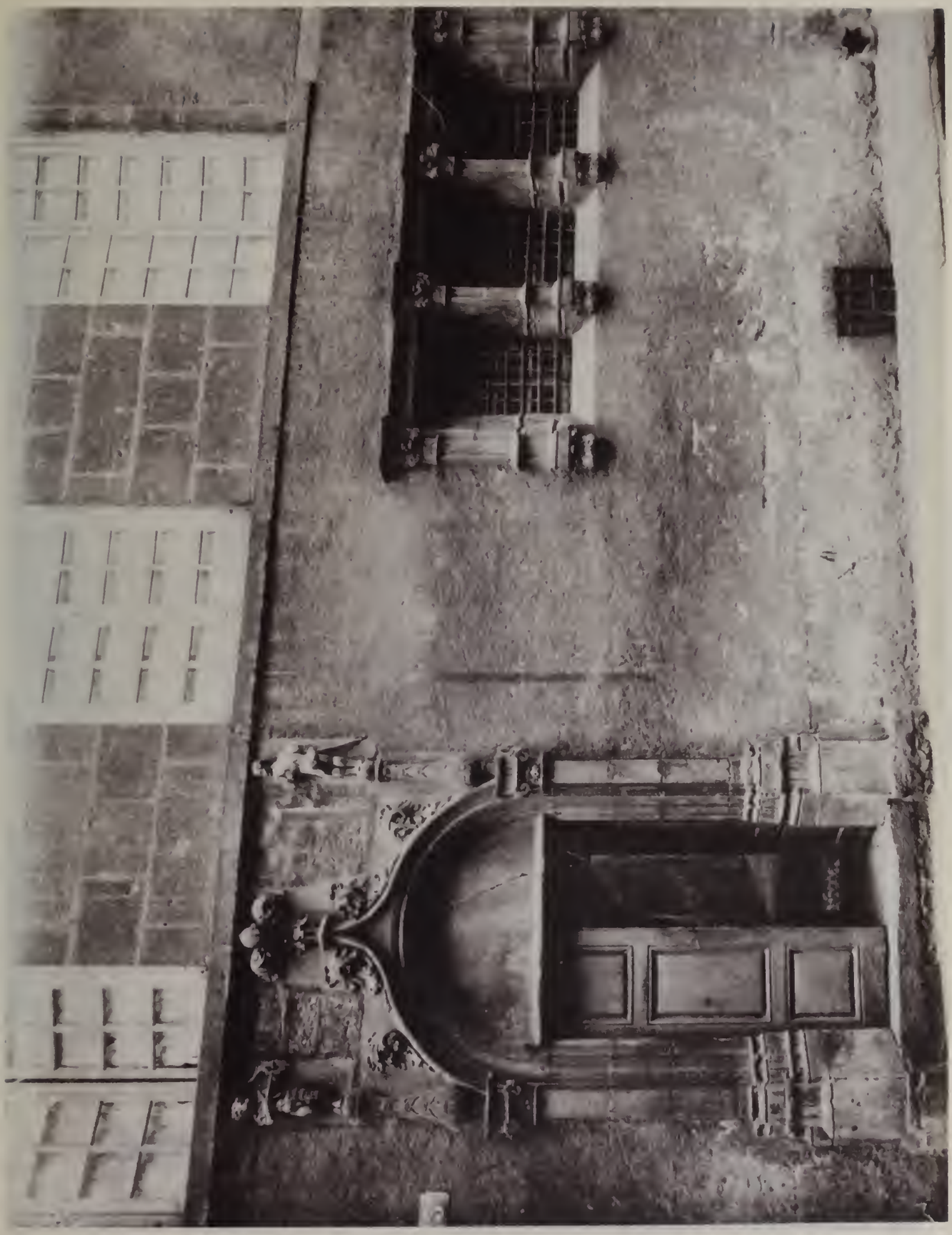
RIOM.—FACADE OF AN OLD HOUSE—XVIth AND XVIIth CENTURIES



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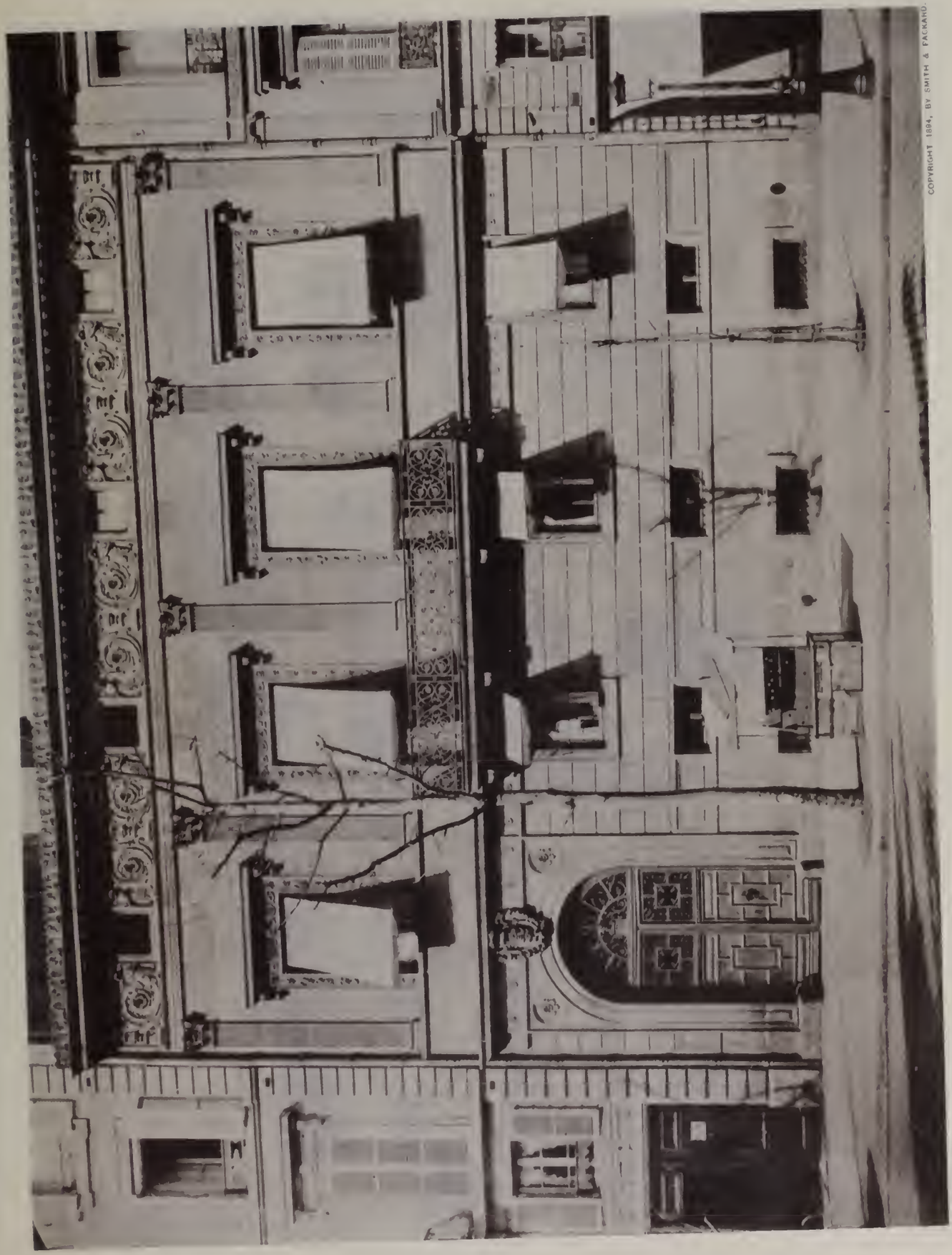
RIOM.—FACADE OF THE LOWER STORY OF AN OLD HOUSE—XVth AND XVIth CENTURIES



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PARIS.—FACADE OF A SMALL HOTEL

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FERRARA.—FACADE OF PALAZZO DOVE—XVIth CENTURY

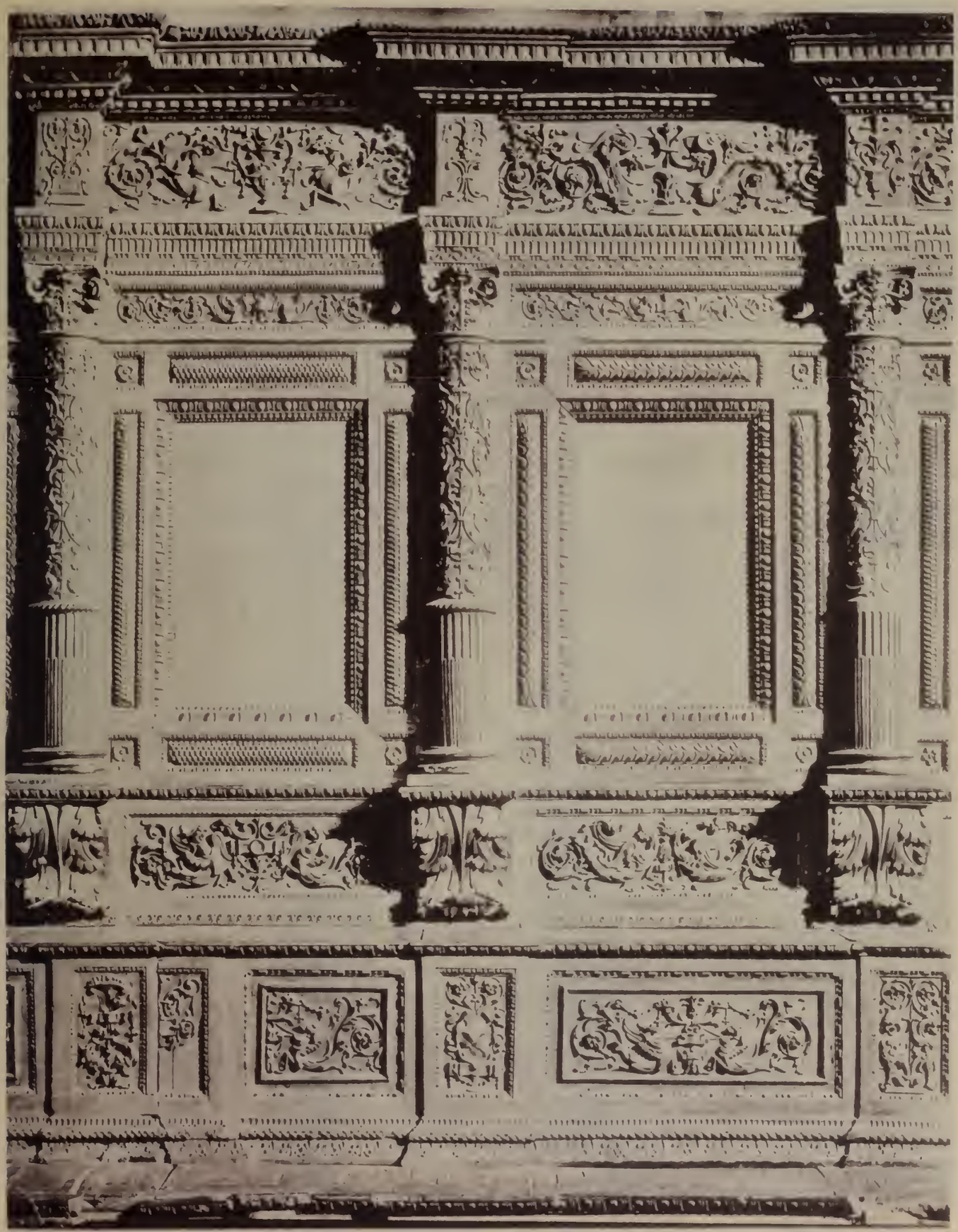

PLATE 261.

COPYRIGHT 1894, BY SMITH & PACKARD.

PISTOJA—PALAZZO COMUNE—CARVED ROW OF SEATS IN THE GRAND HALL XVI CENT

THE PLAZZO COMUNE IS A FINE SPECIMEN OF ITALIAN GOTHIC, ERECTED BETWEEN 1294 AND 1385.

PLATE 262.

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PISTOJA PALAZZO COMUNE—DETAIL OF CARVED SEATS IN GRAND HALL

THE BRAZEN HEADS ON THE FACADE OF THE PALACE, OVER WHICH TWO KEYS ARE SUSPENDED IS SUPPOSED TO BE THAT OF FILLIPO TEDICI WHO IN 1322 BETRAYED PISTOJA TO CASTRUCCIO DEGLI ANTELMINELLI, LORD OF LUCCA (CONTINUED ON PL. 263.)

PLATE 263.

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PISTOJA—PALAZZO COMUNE—DETAIL OF CAP OF CARVED SEAT IN GRAND HALL

(CONTINUED FROM PLATE 262.) TEDICI WAS ALLOWED TO KEEP HIS HEAD ON HIS SHOULDERS, BUT AFTER HIS DEATH SEVERAL OF THESE MEMORIALS WERE PUT UP ON DIFFERENT PUBLIC BUILDINGS AS TOKENS OF HIS IGNOMINY. (CONTINUED ON PLATE 264.)

PLATE 284

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PISTOJA—PALAZZO COMUNE—DETAIL OF BRACKET CARVED SEATS IN GRAND HALL

(CONTINUED FROM PLATE 263) AND IT IS ALSO SAID THAT THE KEYS ARE THOSE OF THE PRISONS AND BETOKEN THE RELEASE OF ALL THE DEBTORS AND OTHER PRISONERS, BY ALMS AND INTERCESSION OF THE BISHOP ANDREA FRANCHI IN 1399

PLATE 285.

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PISTOJA—PALAZZO COMUNE—DETAIL OF FRIEZE—CARVED SEATS IN GRAND HALL

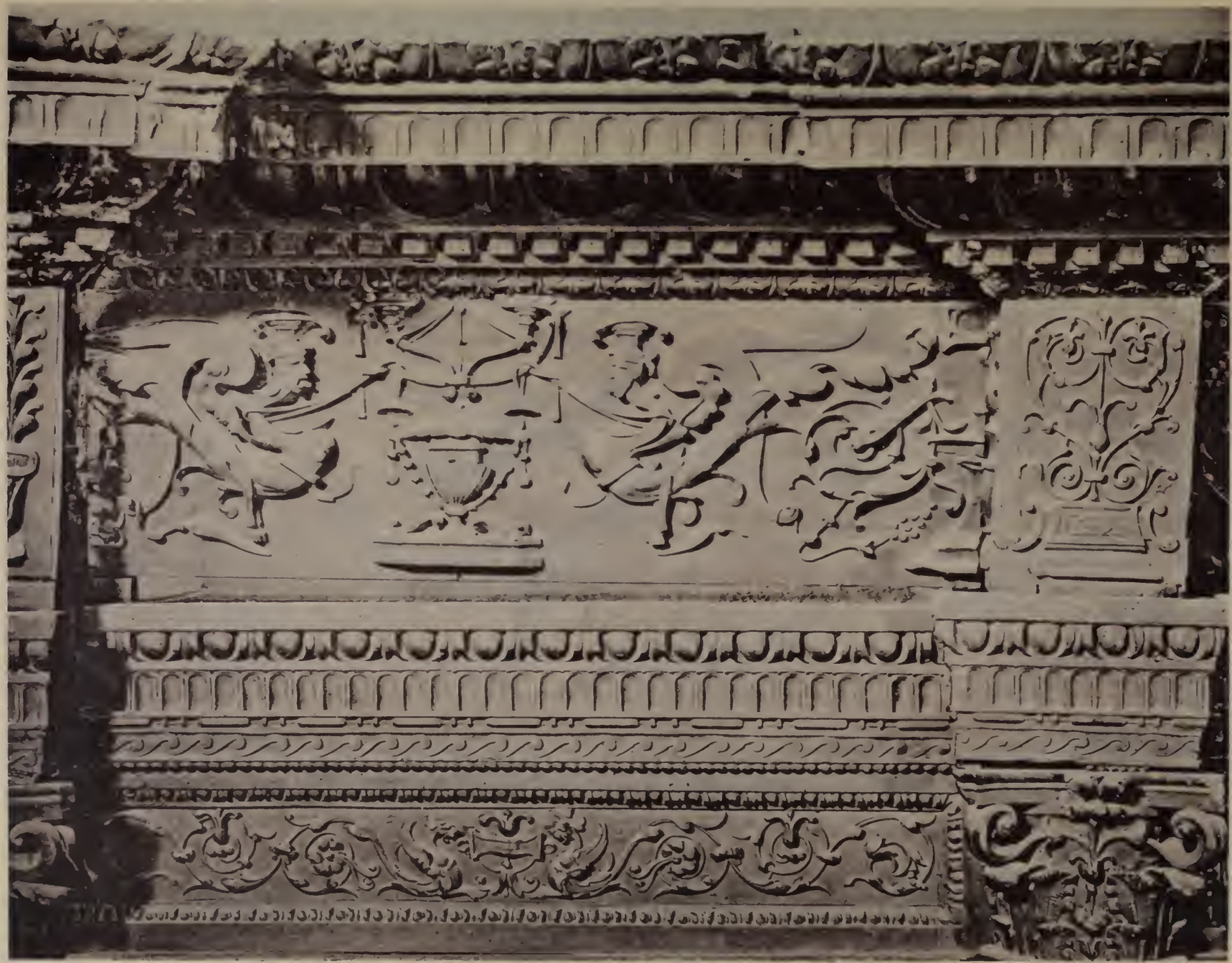

PLATE 258.

COPYRIGHT 1894, BY SMITH & PACKARD

PISTOJA—PALAZZO COMUNE—DETAIL OF FRIEZE—CARVED SEATS IN GRAND HALL

PLATE 28

COPYRIGHT 1894, BY SMITH & PARKARD.

PISTOJA—PALAZZO COMUNE—DETAIL OF CARVED PANEL—CARVED SEATS IN GRAND HALL.

PISTOJA—PALAZZO COMUNE—DETAIL OF CARVED PANEL—CARVED SEATS IN GRAND HALL.

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PLATE 269

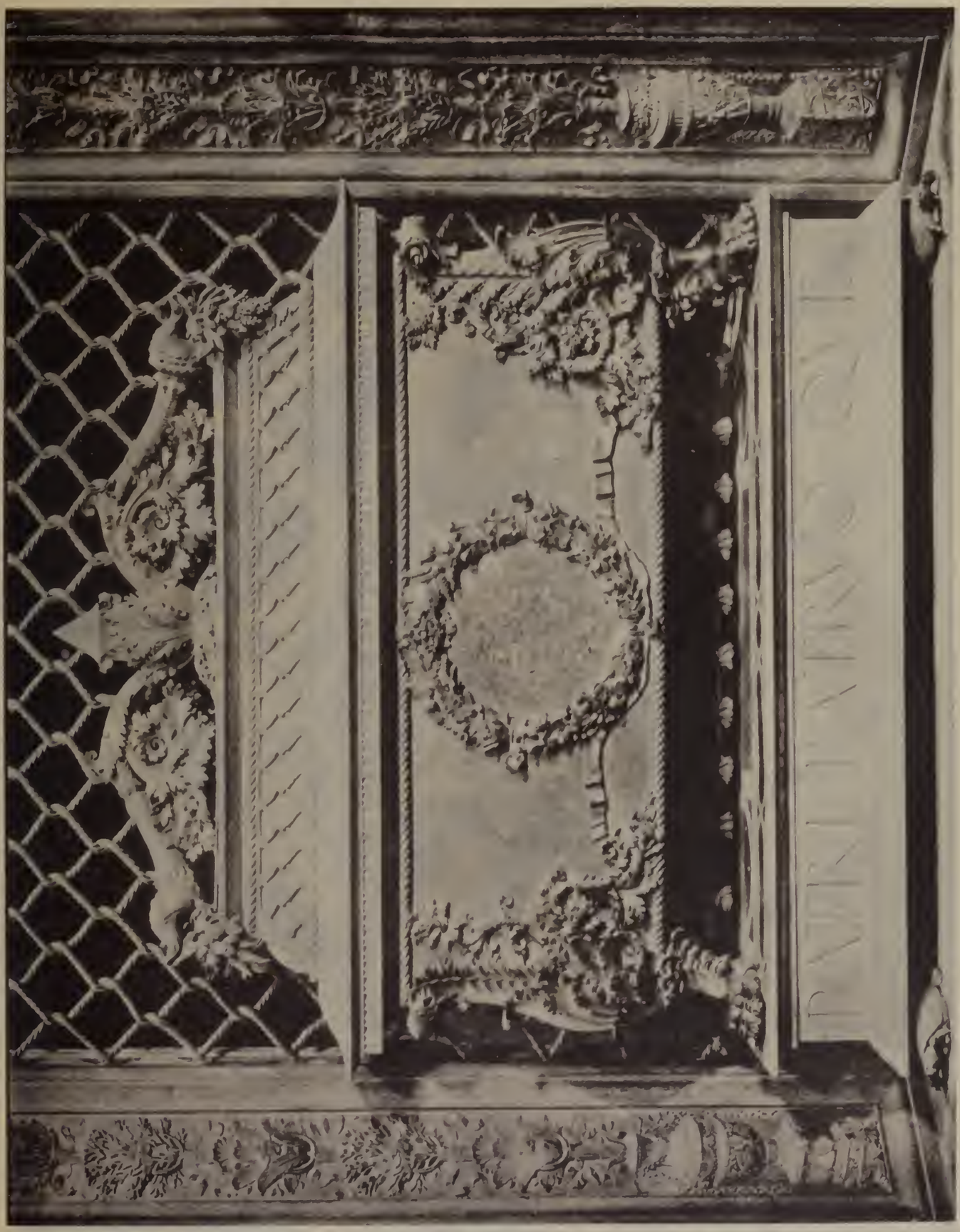
COPYRIGHT 1894, BY SMITH & PACKARD

FLORENCE—SANTA CROCE—DETAIL OF INTARSIATURA (INLAID) WORK IN SACRISTY EXECUTED BY GIOV MICHELLI

PLATE 27.

COPYRIGHT 1894, BY SMITH & PACKARD.

FLORENCE—SANTA CROCE—DETAIL OF PANEL IN SACRISTY—EXECUTED BY GIOV MICHELLI.



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FLORENCE—MONUMENT TO GIOV E. PIETRO DI MEDICI IN SACRISTY OF SAN LORENZO—EXECUTED BY VERROCCHIO—1435—1488.

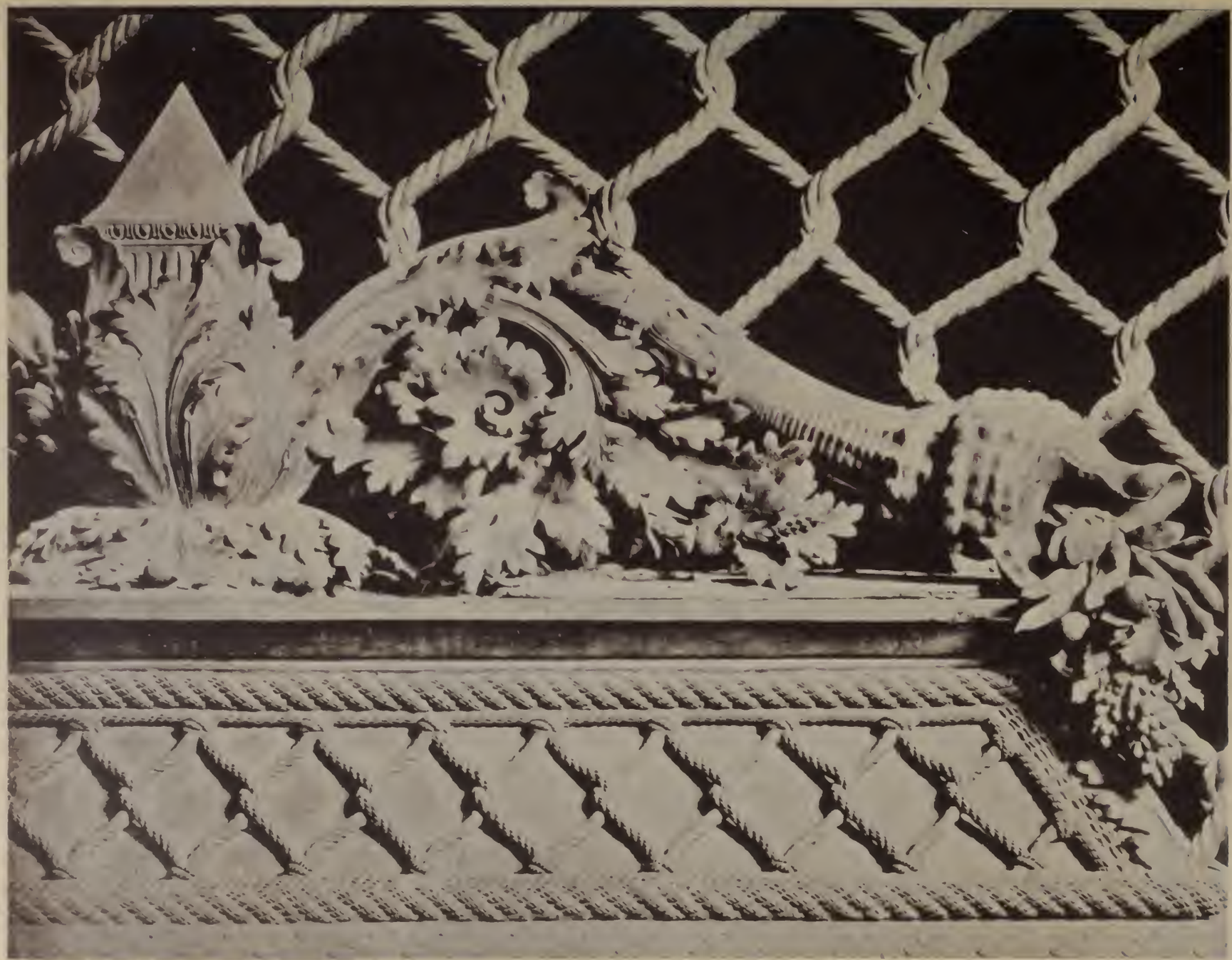

PLATE 272.

COPYRIGHT 1895, BY SMITH & PACKARD.

FLORENCE—DETAIL OF MONUMENT TO GIOV E PIETRO DE MEDICI IN SARCISTY OF SAN LORENZO

PLATE 273.

COPYRIGHT 1895, BY SMITH & PACKARD.

FLORENCE—DETAIL OF MONUMENT TO GIOV E PIETRO DE MEDICI—IN SACRISTY OF SAN LORENZO

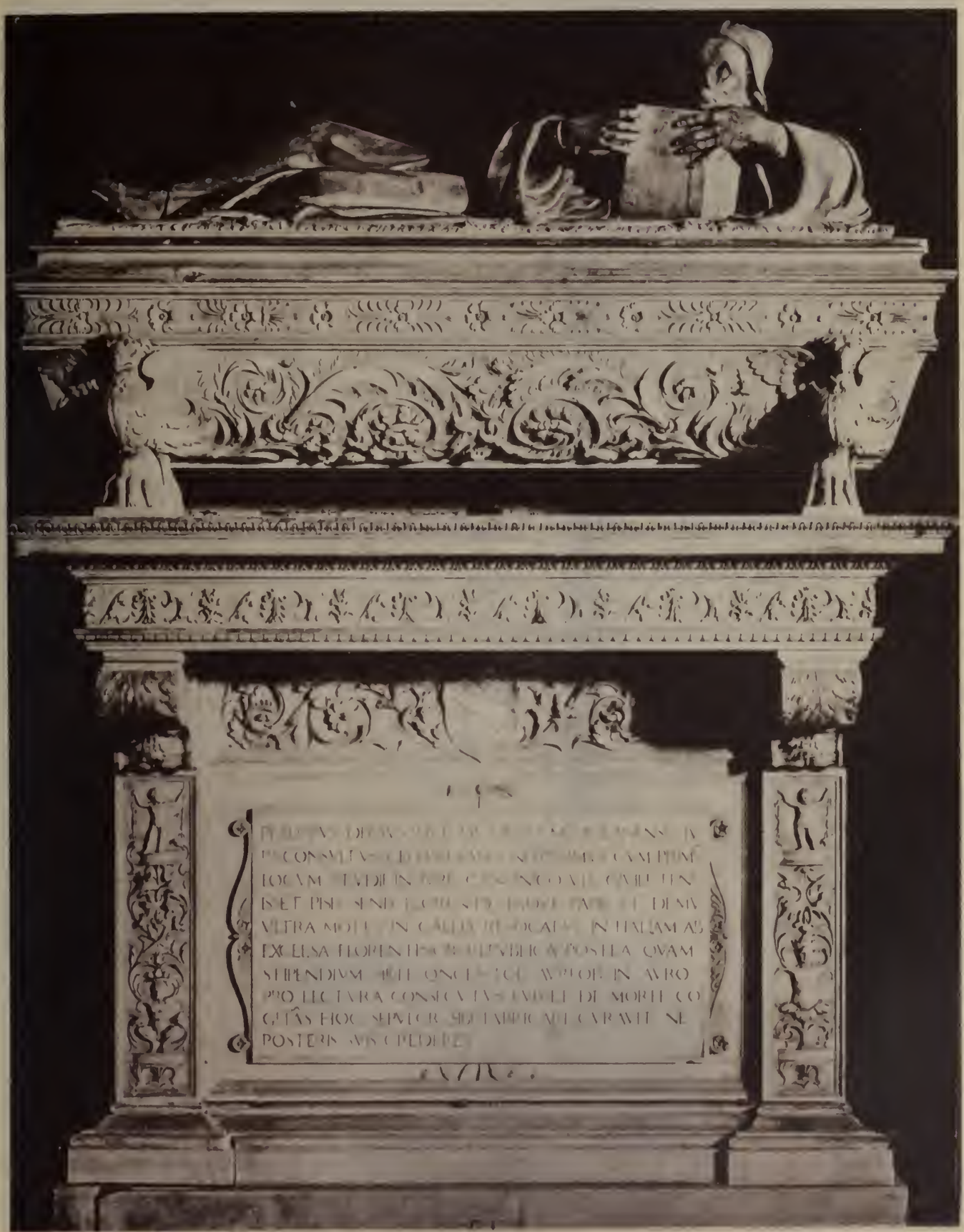

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PLATE 2'4.

PISA—MONUMENT TO PROF. PHILIPPUS DECIUS IN THE CAMPO SANTO—EXECUTED BY STAGIO STAGI—XVITH CENT

PLATE 275.

COPYRIGHT 1895, BY SMITH & PACKARD.

PISA—DETAIL OF MONUMENT TO PHILIPPUS DECIUS—IN THE CAMPO SANTO—EXECUTED BY STAGIO STAGI—XVI CENT.

PLATE 276.

COPYRIGHT 1895, BY SMITH & PACKARD

PISA—DETAIL OF MONUMENT TO PHILIPPUS DECIUS IN CAMPO SANTO

EXECUTED BY STAGIO STAGI—XVITH CENT.

PLATE 277.

COPYRIGHT 1898 BY SMITH & PACKARD

ROME—CHURCH OF S MARIA DEL POPOLO—MONUMENT TO CARDINAL ASCANO SFORZA

DESIGNED BY SANSOVINO, XVIth CENT SANSOVINO WAS BROUGHT TO ROME BY JULIUS II TO EXECUTE THIS MONUMENT

COPYRIGHT 1895, BY SMITH & PARKS

PLATE 278

FLORENCE—CHURCH OF LA TRINITA—DETAIL OF ALTAR ENRICHMENTS OF FIRST CHAPEL

EXECUTED BY BENEDETTO DA ROVEZZANO

PLATE 270.

COPYRIGHT, 1895, BY SMITH & [illegible]

FLORENCE—CHURCH OF THE BADIA—DETAIL OF CAPITAL AND ARCHITRAVE OF THE MONUMENT TO COUNT UGO MARCHESI DI TOSCANO

ERECTED BY THE MONKS IN 1481. EXECUTED BY MINO DA FIESOLE.

COPYRIGHT 1895, BY SMITH & PACKARD.

PLATE 280.

FLORENCE—SANTA CROCE—DETAIL OF MONUMENT TO C. MARSUPPINI, CHANCELLOR OF FLORENCE AND SECRETARY TO POPE EUGENIUS IV

MARSUPPINI WAS CELEBRATED FOR HIS LECTURES ON CLASSICAL LITERATURE—THE MONUMENT WAS DESIGNED BY DESIDERIO DA SELLIGNANO, AND IS CONSIDERED ONE OF THE FINEST TOMBS IN TUSCANY

PLATE 281

COPYRIGHT 1895, BY SMITH & PACKARD, CHICAGO

LUCCA THE DUOMO AND CAMPANILE.

THE MAIN FACADE OF THE CATHEDRAL WAS ERECTED BY THE SCULPTOR AND ARCHITECT GUIDETTO IN 1204. THE BATTLEMENTED CAMPANILE TO THE RIGHT IS PIERCED WITH WINDOW OPENINGS INCREASING IN NUMBER AS THE STORIES ASCEND.

PLATE 282.

COPYRIGHT 1895. BY SMITH & PACKARD, CHICAGO

LUCCA—CHURCH OF S GIOVANNI AND TOWER XIITH CENTURY WITH THE PALAZZO MICHELETTI IN THE FOREGROUND

THIS CHURCH IS ON THE DIAGONAL CORNER OF THE PIAZZA FROM THE CATHEDRAL

PLATE 283.

COPYRIGHT 1935, BY SMITH & PACKARD, CHICAGO

VERONA—BASILICA AND CAMPANILE OF SAN ZENONE XTH AND XIITH CENTURIES

THE CAMPANILE WAS BUILT IN 1045, RESTORED 1120. THE SQUARE TOWER TO THE LEFT ORIGINALLY BELONGED TO A PART OF THE CITY WALLS
THE FORKED OR SWALLOW-TAILED CRESTING ON THIS TOWER DENOTED THE GHIBELLINE FACTION

PLATE 284. COPYRIGHT 1895, BY SMITH & PACKARD, CHICAGO

IMPRUNETA—CHURCH OF LA MADONA DELL IMPRUNETA—A FAMOUS SHRINE FOR PILGRIMAGES IN TUSCANY

THE CHURCH WAS BUILT IN 1593, BY FRANCISCO BOUNDELMONTI. THE DORIC ANTRIUM WAS ADDED IN THE XVIITH CENTURY

COPYRIGHT 189[illegible] BY SMITH & PAINA[illegible] CHICAGO.

SIENA—PALAZZO PUBBLICO

1245--1309, BUILT FROM DESIGNS OF AGOSTINO AND AGNOLO DA SIENA, USED FOR PUBLIC OFFICES, COURTS OF LAW AND PRISONS. THE LOFTY BELL TOWER, 1325-1345, WAS GREATLY ADMIRED BY LEONARDO DA VINCI, WHO CAME HERE TO EXAMINE ITS CONSTRUCTION

PLATE 234 COPYRIGHT 1897 BY SMITH & AKKARD CO.

PIACENZA—THE CATHEDRAL

DATES FROM 1122. THE SUPERSTRUCTURE OF BRICK WAS ADDED IN THE XIIITH CENTURY.

PLATE 28 COPYRIGHT 1889 BY EMILY A. PACKARD, CHICAGO

CREMONA—THE TORRAZZO OF THE CATHEDRAL

CONSTRUCTED MOSTLY OF BRICK, ABOUT 400 FEET HIGH. ITS FAME IS PROVEN BY THE OLD RHYME—
"UNUS PETRUS EST ROMA, UNA TURRIS IN CREMONA."

COPYRIGHT 1898, BY SMITH & EAKER, CHICAGO.

MILAN—TOWER OF ST. GOTTARDO

CONSTRUCTED BY FRANCISCO PECORARI, XIVTH CENTURY. IT IS PECULIAR AND INTERESTING IN HAVING SHAFTS OF MARBLE AT THE ANGLES AND AROUND THE BELL TOWER. THE SPIRE IS COVERED WITH TERRA COTTA CUT TO INDICATE SCALES OR SHINGLES.

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RAVENNA—CAMPANILE OF THE CHURCH OF S. FRANCESCO

THE CHURCH WAS FOUNDED IN THE VTH CENTURY ON THE SITE OF A TEMPLE OF NEPTUNE, BUT IT HAS ALL BEEN MODERNIZED
TO THE NORTH ADJOINING THE CHURCH IS THE TOMB OF DANTE

PLATE 28. COPYRIGHT 1895, BY SMITH & PARKA[illegible] CHICAGO.

TRANI—CATHEDRAL OF TRANI AND TOWER.

THE CATHEDRAL IS BUILT ON A PROMONTORY, SURROUNDED NEARLY ON ALL SIDES BY THE SEA. THE TOWER IS 260 FEET HIGH. UNDER THE FRIEZE OF THE GREAT ARCH UPON WHICH IT RESTS IS INSCRIBED THE NAME OF THE ARCHITECT, NICOLAUS.

PLATE 28. COPYRIGHT 1894, B. SMITH & PACKARD, CHICAGO.

FLORENCE—A MARBLE CAPITAL OF THE XVTH CENTURY.

NOW IN THE MUSEUM OF S. MARIA DEL FIORE.

FLORENCE—PALAZZO GONDI—ONE OF THE CAPITALS IN THE COURT

THE PALACE WAS COMMENCED IN 1481 BY SAN GALLO, AND RESTORED IN 1874 BY POGG

PLATE 283.

COPYRIGHT 1895, BY SMITH & PARKER

FLORENCE—PALAZZO GONDI

CAPITAL IN THE COURT, BY SANGALLO

PLATE 564

COPYRIGHT 1898, BY SMITH & PACKARD, CHICAGO.

FLORENCE—PALAZZO GONDI.

A CORBEL OF THE ARCADE IN THE COURT BY SANGALLO. XVTH CENTURY.

PLATE 295. COPYRIGHT 1895, BY SMITH & PASKA

FLORENCE. LA BADIA DI FIESOLE—A CAPITAL OF THE EASTERN LOGGIA—XVTH CENTURY

LA BADIA WAS BUILT BY COSIMO VECCHIO, 1467, AFTER PLANS BY BRUNELLESCHI

PLATE 9 COPYRIGHT 1896, BY SMITH & PATKAN

FLORENCE—PALAZZO RICCARDI—A CAPITAL IN THE COURT BY MICHELOZZO MICHELOZZI

THIS PALACE WAS ERECTED ABOUT 1440 UNDER COSIMO PATER PATRIAE, BY MICHELOZZO WHO HERE INTRODUCED THE PRACTICE OF TAPERING THE RUSTICA IN THE DIFFERENT STORIES.

PLATE 29.

COPYRIGHT 1905, BY SMITH & PACKARD, CHICAGO.

LUCCA—PALAZZO BERNARDINE A CAPITAL OF THE COURT BY NICCOLO CIVITALE—XVTH CENTURY

COPYRIGHT 1898, BY SMITH & PACKARD, LOS ANGELES, CAL.

PLATE 258.

GUBBIO—DUCAL PALACE—A CAPITAL IN THE COURT

THE PALACE WAS ERECTED IN XVITH CENTURY AFTER PLANS BY LUCIANO LAURANA

COPYRIGHT 1896, BY SMITH & PALMER, CHICAGO.

PLATE 266.

SPOLETO—PINACOTECA COMUNALE—A CORBEL OF THE XVITH CENTURY.

PLATE 300

SPELLO CHURCH OF S. MARIE MAGGIORE—A CAPITAL AROUND THE ALTAR BY ROCCO DA VINCENZA

PLATE

COPYRIGHT 1895, BY SMITH & PACKARD, CHICAGO.

PERUGIA—PALAZZO DEL CAPITANA DEL POPOLO—NOW THE TRIBUNALE CIVILE.

ERECTED IN 1472 FROM DESIGNS BY MATTEO. ABOVE THE ROUND, ARCHED DOORWAY IS A FIGURE OF JUSTICE, AND AT EACH SIDE ABOVE THE LINTEL ARE THE ARMS OF ARTE DE MACELLO, A GRIFFIN WITH A SHEEP AND CALF; AND ON THE RIGHT A RINGHIERA OR GALLERY FOR PUBLIC ANNOUNCEMENTS.

PLATE 302.

COPYRIGHT 1895, BY SMITH & PACKARD, CHICAGO

BOLOGNA — COURT OF THE COLLEGIO DI SPAGNA — FOUNDED IN 1364 BY CARDINAL ALBORNOZ

THIS IS THE LAST SURVIVING COLLEGE OF A LARGE NUMBER WHICH EXISTED HERE IN THE MIDDLE AGES, CORRESPONDING TO THOSE OF OXFORD AND CAMBRIDGE

PLATE 303.

COPYRIGHT 1895, BY SMITH & PACKARD, CHICAGO.

LUCERNE—FACADE OF HOTEL DE VILLE

BOULOGNE FACADE OF HOTEL DE VILLE

BUILT IN 1734 AND RESTORED IN 1854. IT IS SUPPOSED TO OCCUPY THE SITE OF THE PALACE WHERE GODFREY DE BOUILLON WAS BORN.

PLATE [illegible]

COPYRIGHT 1901 BY MUNN & CO. INC.

POITIERS—HOTEL DE VILLE

ERECTED BETWEEN 1868 AND 1875.

PLATE 5[illegible]

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PIACENZA—PALAZZO COMUNALE

ERECTED BY THE MERCHANTS IN 1281. THE LOWER STORY IS IN BLACK AND WHITE MARBLE, IN THE POINTED STYLE, AND THE UPPER STORY IN BRICK WITH TERRA COTTA TRIMMINGS AROUND THE WINDOWS.

PLATE 337.

COPYRIGHT 1895, BY SMITH & WALKARD, CHICAGO

PIACENZA—PALAZZO COMUNALE.

A STRAIGHT ARCADE EXTENDS AROUND THE BUILDING ON THE GROUND FLOOR. MR. STREET REFERS TO THIS BUILDING AS A FINE EXAMPLE OF THE USE OF BRICK AND MARBLE.

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ARRAS—FACADE OF HOTEL DE VILLE XVITH CENTURY

ONE OF THE FINEST GOTHIC FACADES IN NORTHERN FRANCE.

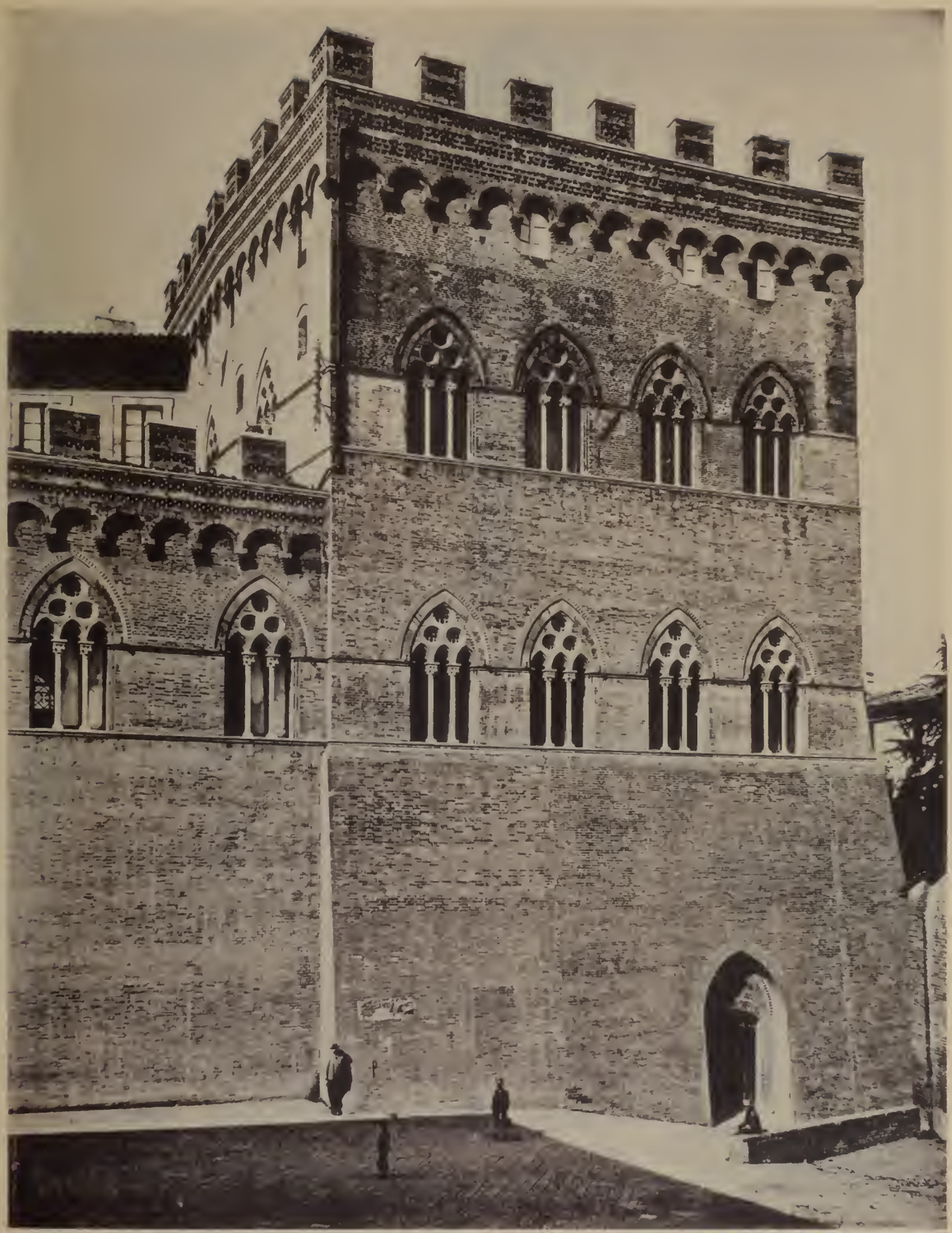

PLATE 309.

COPYRIGHT 1894 BY SMITH & PACKARD, CHICAGO

SIENA FORTRESS SALIMBENI

PLATE [illegible].

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FLORENCE PALAZZO VECCHIO

DESIGNED BY ARNOLFO AND BUILT FOR THE GONFALONIER AND PRIORS WHO CONTROLLED THE GOVERNMENT OF THE FLORENTINE REPUBLIC AT THAT TIME. THE ARCHITECT WAS RESTRICTED TO SIZE AND FORM BY THE RESOLVE OF THE THEN POWERFUL GUELFS, THAT NO FOOT OF GROUND SHOULD BE USED WHICH HAD EVER BEEN OCCUPIED BY A GHIBELLINE BUILDING.

PLATE 811

COPYRIGHT 1895, BY SMITH & PACKARD, CHICAGO.

FLORENCE INTERIOR CORTILE OF THE PALAZZO VECCHIO

DESIGNED BY MICHELOZZO IN 1454 THE MASSIVE COLUMNS WHICH SUPPORT THE UPPER STORIES ARE COVERED WITH RICH ARABESQUE AND WREATHES. IN THE CENTER OF COURT IS A SMALL FOUNTAIN WITH A WINGED GENIUS BEARING A DOLPHIN, BY VERROCCHIO.

PLATE [illegible] COPYRIGHT 1901 BY [illegible] A.I.C.

FLORENCE DETAIL OF A COLUMN AND CAPITAL IN THE CORTILE OF THE PALAZZO VECCHIO

AROUND THE WALLS OF THE CORTILE ARE [illegible] AND FRESCOES EXECUTED UNDER THE [illegible]

COPYRIGHT 1894 BY SMITH A. PACKARD, CHICAGO.

PLATE 118.

FLORENCE. DETAIL OF COLUMN IN THE CORTILE OF THE PALAZZO VECCHIO
THE DECORATIONS ON THESE COLUMNS WERE IN HONOR OF THE MARRIAGE OF FRANCESCO DE MEDICI.

PLATE 3 A

COPYRIGHT 1900 BY UNIVERSAL PHOTO ART BUREAU

FLORENCE — DETAIL OF COLUMN OF THE CORTILE OF PALAZZO VECCHIO

OVER THE ENTRANCE TO THE BUILDING WAS PLACED IN 1511 A MONOGRAM OF CHRIST BY NICCOLO CAPPONI WHO PROPOSED THAT CHRIST BE ELECTED KING OF FLORENCE

PLATE 115.

COPYRIGHT 1896 BY SMITH & PARKHURST ALL RIGHTS RESERVED

FLORENCE DETAIL OF COLUMN OF THE CORTILE OF PALAZZO VECCHIO

COPYRIGHT 1895, BY SMITH & PACKARD

PLATE 3 d.

FLORENCE. DETAIL OF DECORATED BASE OF A COLUMN IN THE CORTILE OF PALAZZO VECCHIO

PLATE 185.

COPYRIGHT 1896 BY JAMES H. FAIRBANK, CHICAGO.

FLORENCE—DETAIL OF A DECORATED BASE OF A COLUMN IN THE CORTILE OF PALAZZO VECCHIO

PLATE 313

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FLORENCE. DETAIL OF A DECORATED BASE OF A COLUMN OF THE CORTILE OF PALAZZO VECCHIO

PLATE 319. COPYRIGHT 1895 BY SMITH & PACKARD CHICAGO

FLORENCE DETAIL OF A DECORATED BASE OF A COLUMN OF THE CORTILE OF PALAZZO VECCHIO

PLATE 22[illegible]. COPYRIGHT 1894 E. SMITH & PACKARD, CHICAGO.

FLORENCE. DETAIL OF A DECORATED BASE OF A COLUMN OF THE CORTILE OF PALAZZO VECCHIO

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VALENCIA. FACADE OF THE EXCHANGE

PLATE

ZARAGOZA FACADE OF THE EXCHANGE

SET IN LINE WITH A FINE PROJECTING CORNICE, BELOW WHICH ARE SMALL MEDALLION HEADS OF KINGS AND WARRIORS

PLATE [illegible]

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SALAMANCA—CLOISTER OF ST DOMINGO

BUILT IN 1170 PARTLY MODERNIZED

SALAMANCA - TOWER DEL GALLO OF THE CATHEDRAL
A FINE SPECIMEN OF ROMANESQUE WORK ERECTED BY THE MOORISH BRETATE POPULATION

TOLEDO—MOZARABIC CHAPEL OF THE CATHEDRAL

THE MOZARABIC RITUAL WAS THAT OF THE SPANISH GOTHS, WHICH, FREE FROM THE MODERN INVENTIONS OF ROME, WAS THE OLDEST IN CHRISTENDOM AND THE NEAREST APPROACH TO THE APOSTOLICAL PRIMITIVE FORM. IT CONSISTED OF THE LORD'S PRAYER AND THE WORDS DELIVERED BY JESUS CHRIST AT THE LAST SUPPER.

BEROVA - APSE OF THE CHURCH OF ST NICHOLAS

PLATE 32

COPYRIGHT 1895 BY SMITH & PACKARD CHICAGO

MURCIE—THE CATHEDRAL

ORIGINALLY A GOTHIC STRUCTURE FOUNDED IN 13[illegible] MODERNIZED IN 1521—THE TOWER WAS BUILT IN 1766

PLATE [illegible]

COPYRIGHT [illegible] BY [illegible] & FAIRBANKS, CHICAGO

CREMA—THE CATHEDRAL

BUILT ABOUT 1400—THE MATERIAL IS YELLOW BRICK AND TERRA COTTA, EXHIBITING TECHNICAL AND ARTISTIC SKILL—THE CAMPANILE [illegible] FEET HIGH

PLATE [illegible]

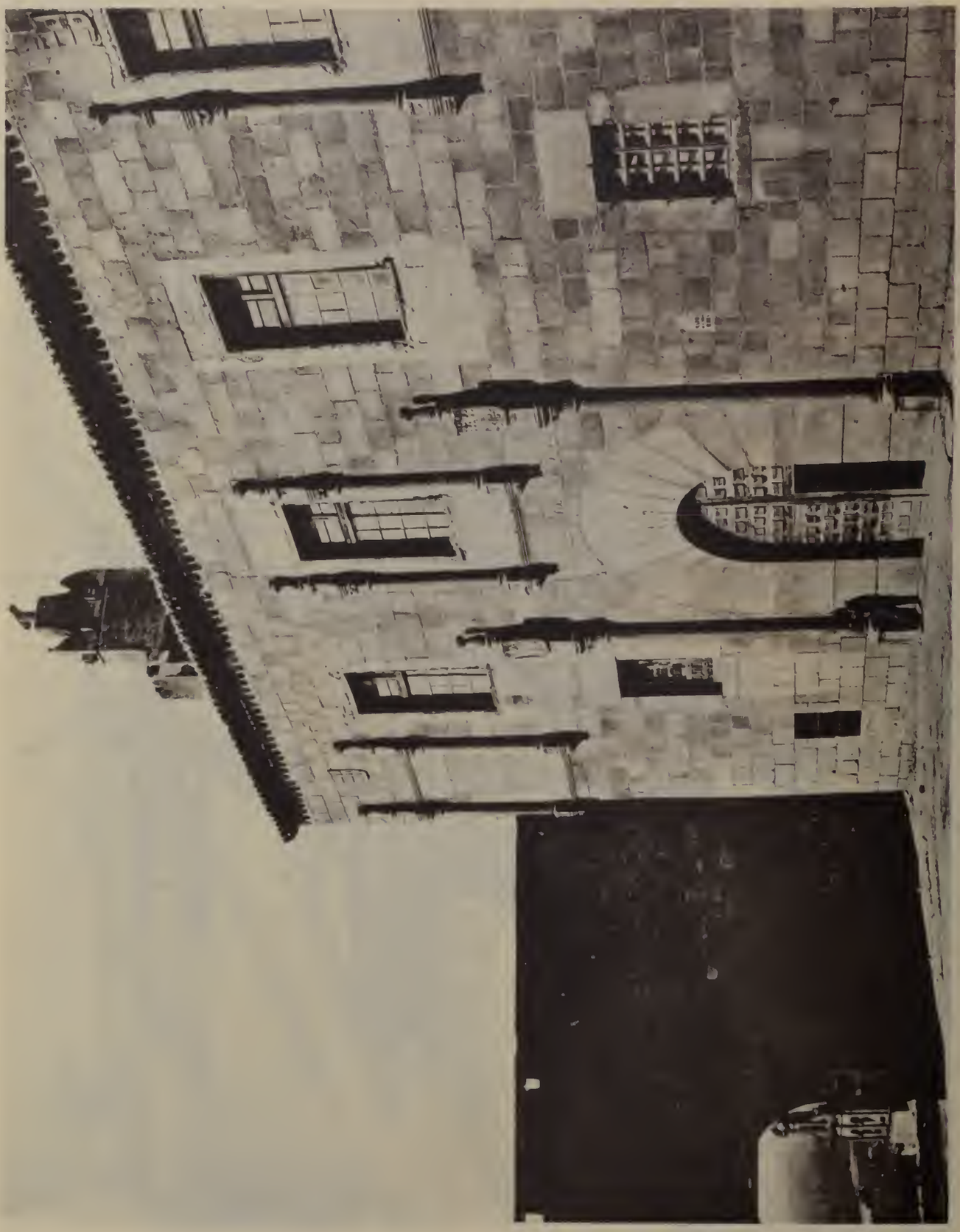
COPYRIGHT [illegible] BY [illegible]

GRANADA—CHURCH OF ST ANA TOWER REBUILT

GRANADA—HOUSE OF THE TROS

PLATE 81

ATIVA—FACADE OF THE HOSPITAL



AVILA—FACADE OF THE ACADEMY

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BARCELONA FACADE OF THE COUNCIL CHAMBER

PLATE

SALAMANCA DOOR TO THE CHURCH OF SAN JUSTO

CONDEMNED TO DESTRUCTION IN

PLATE 38f

COPYRIGHT 1896, BY SMITH & PACKARD, CHICAGO

SEGOVIA DOOR TO THE CHURCH OF VERA CRUZ

THIS CHURCH WAS BUILT IN 12.4 BY THE TEMPLARS

PLATE [illegible]

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SALAMANCA DOOR TO ST. MARIA DE LAS DUENAS

CHURCH FOUNDED IN [illegible] IN THIS CHURCH SANTA TERESA IS SUPPOSED TO HAVE RECEIVED HER DIVINE REVELATIONS

SEVILLE—PRINCIPAL ENTRANCE TO THE PALACE OF SAN TELMO.

MADRID—PORTAL OF THE HOSPITAL OF SAN FERDINAND

ELEVATED IN 1722 THIS PORTAL WAS DESIGNED BY CHURRIGUERA IN 1726 AND IS A FAIR SPECIMEN OF THE EVIL TASTE OF THE TIMES

PLATE [illegible]

SIDE DOOR TO THE CORPORATION HOUSE.

A FINE SPECIMEN OF [illegible] RESEMBLES SOME WORK IN STONE [illegible]

PLATE 140

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TOLEDO—DOOR TO THE AYALA

FLORENCE NATIONAL MUSEUM PART OF COVER OF CASE FOR SACRED RELICS

THE CENTRE PART IS GOLD ON COPPER—THE BORDER AND OUTER PORTIONS ARE OF BLACKENED SILVER

COPYRIGHT 1900 BY CHARLES PARKHURST

PLATE 42.

COPYRIGHT 1899 BY ROBERT TAYLOR WHEELER

FLORENCE NATIONAL MUSEUM — SHIELD AND HELMET OF FRANCESCO I

THE RELIEF WORK IS IN GOLD UPON A RUSTY BROWN BACK GROUND OF STEEL. THE FIGURES DEPICT ENTRY OF DUKE OF FRANCE

COPYRIGHT 1895, BY SMITH & PALMARD CHICAGO

FLORENCE NATIONAL MUSEUM

IRON HELMET, USED ON PARADE

PLATE 344.

FLORENCE NATIONAL MUSEUM. EMBOSSED LEATHER CASE. 16TH CENTURY WORK.

PLATE 345

PISTOIA—BRONZE CANDELABRA IN THE CATHEDRAL (14TH CENTURY WORK)

PLATE 148

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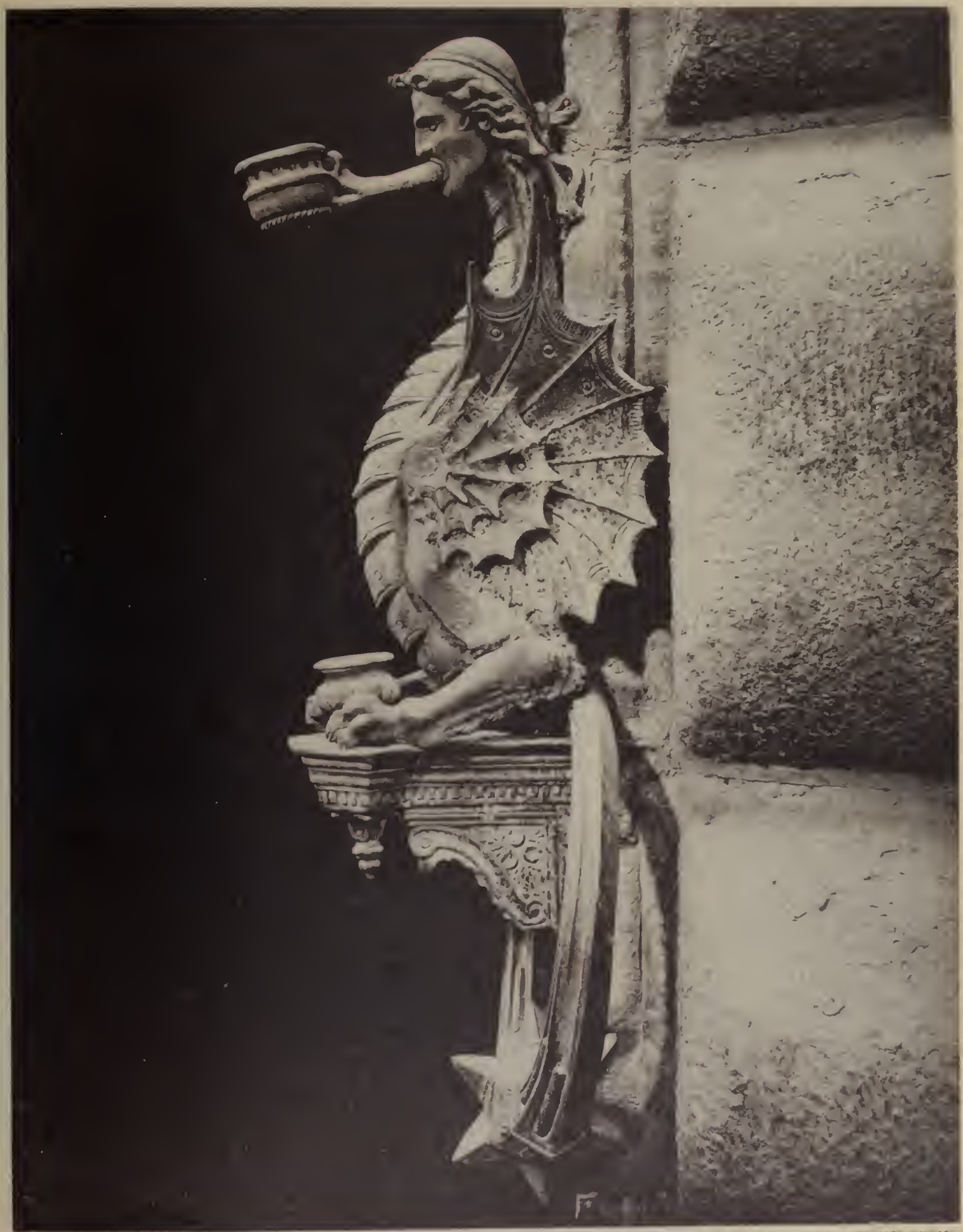
FLORENCE—DARK LANTERNS—14TH CENTURY WORK

PLATE 747

SIENNA — ORNAMENTAL TORCH [illegible] TANTORD MUSEUM



PYR.CHT 1895 BY SMITH & PA HARD MFG.CO

PLATE 346

FLORENCE FLAG STANDARD ON THE STROZZI PALACE DESIGNED AND EXECUTED BY CAPARRA

COPYRIGHT 1894 BY NAUMANN & PARKER CHICAGO

PLATE 349

FLORENCE NATIONAL MUSEUM. A NIGHT LAMP. 15TH CENTURY. BRONZE WORK

PLATE 350

FLORENCE NATIONAL MUSEUM A NIGHT AMP[illegible]TH CENTURY BRONZE WORK

COPYRIGHT 1895, BY SMITH & PACKARD, CHICAGO.

PLATE 351.

YORK. ST PETER'S SCHOOL

THE CATHEDRAL SCHOOL OF YORK MINISTER. IT HAS A CLAIM TO THE TITLE OF ENGLAND'S OLDEST SCHOOL, HAVING HAD A CONTINUOUS HISTORY FROM 1090. THE PRESENT BUILDINGS WERE ERECTED IN 1844. THE SCHOOL HAS FOR THE PAST TWENTY YEARS BEEN NOTED FOR ITS ACTING OF SHAKESPERIAN PLAYS AT CHRISTMAS TIME.

PLATE 352

COPYRIGHT 1898, BY SMITH & PACKARD CHICAGO

YORK. ST. PETER'S SCHOOL

ONE OF THE WINGS BUILT IN 1844

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PLATE 353

NUN MONKTON NEAR YORK.

CHURCH OF ST. MARY'S PRIORY AT NUN MONKTON BUILT IN THE EARLY ENGLISH STYLE.

PLATE 364

COPYRIGHT 1895 BY SMITH & PACKARD, CHICAGO.

NUN MONKTON.

MAIN ENTRANCE, ST. MARY'S PRIORY.

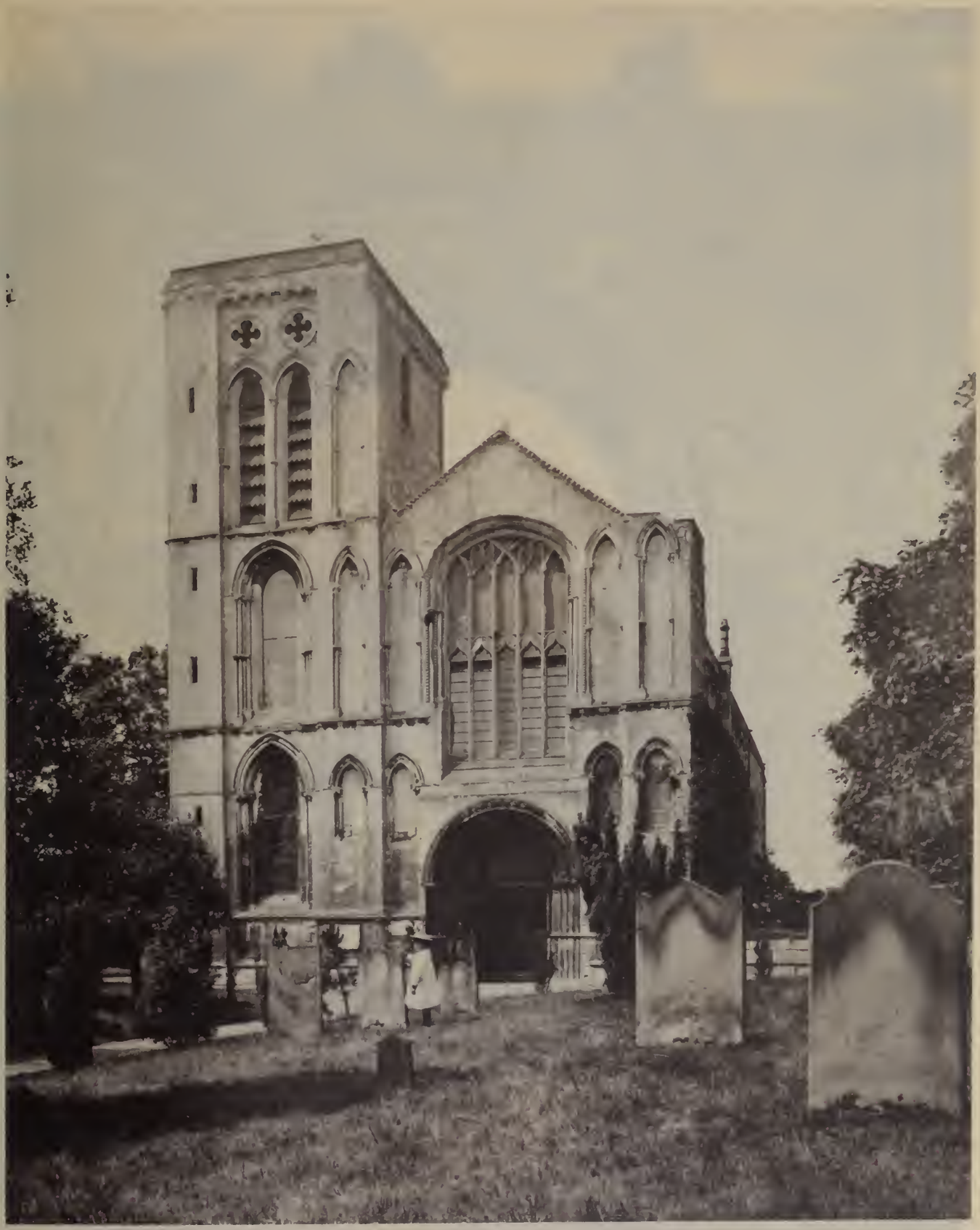

PLATE 365.

COPYRIGHT 1888, BY SMITH & PACKARD, CHICAGO.

OLD MALTON—NEAR YORK.

CHURCH AT OLD MALTON, THE REMAINS OF GILBERTINE PRIORY. BUILT ABOUT 1150 IN THE TRANSITION NORMAN STYLE.

PLATE 366

COPYRIGHT 1899 BY SMITH & PACKARD, CHICAGO.

OLD MALTON NEAR YORK RUINS OF A NORMAN DOORWAY OF THE CHURCH AT OLD MALTON

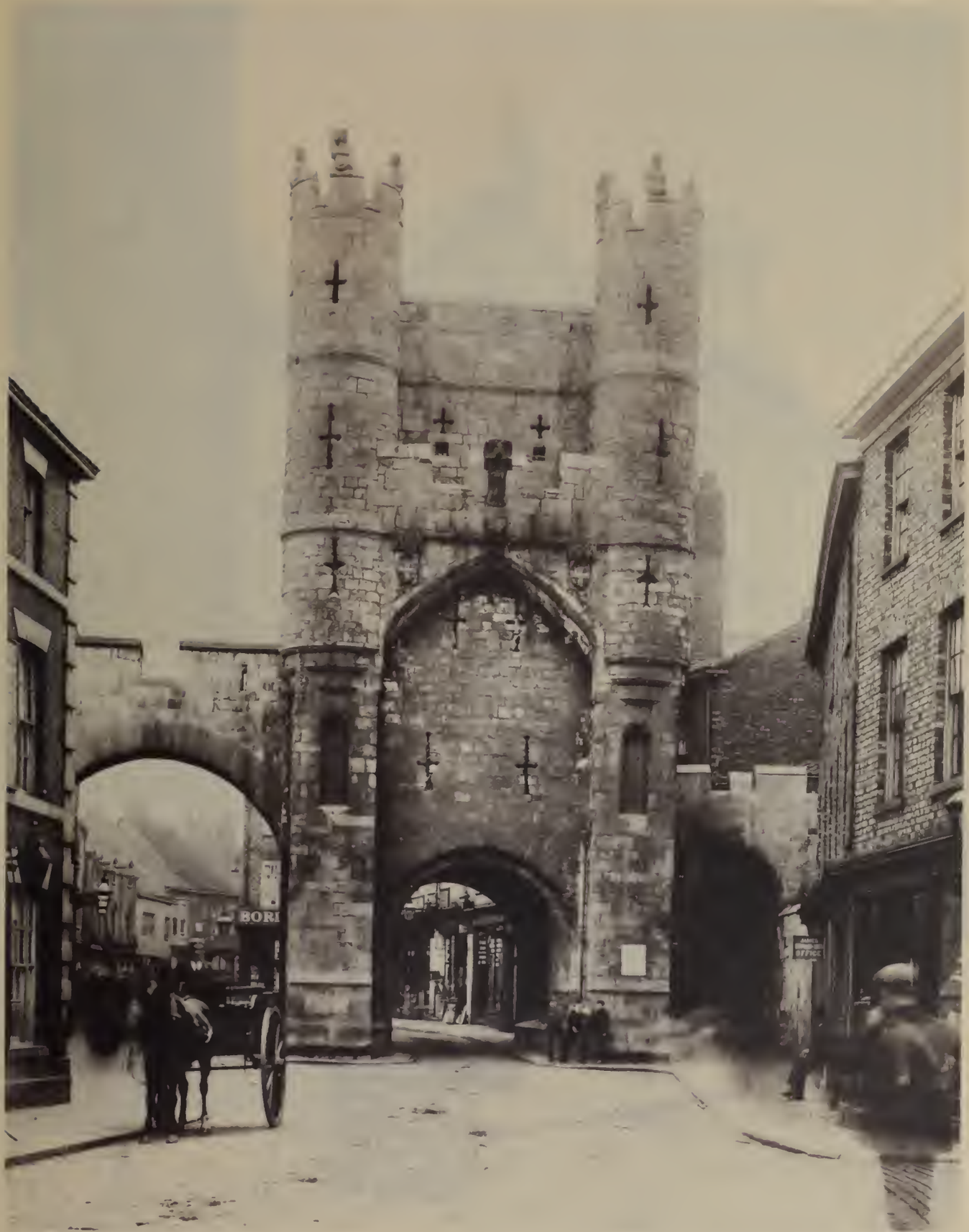

PLATE 357

COPYRIGHT 1895, BY SMITH & PACKARD, CHICAGO

YORK — MONK BAR

ONE OF THE LOFTIEST AND MOST IMPOSING OF THE BARS IN THE CITY WALL ABOUT YORK, SUPPOSED TO HAVE BEEN ERECTED IN THE 14TH. CENTURY. THE BARS OR GATES, AND STREETS LEADING TO THEM, RETAIN THE NAME OF GATE FROM "GATA" A ROAD. THIS BAR BORE THE NAME OF GOODRAMGATE UNTIL THE TIME OF THE GREAT REBELLION, WHEN THE NAME WAS CHANGED IN COMPLIMENT TO GENERAL MONCK.

PLATE 368.

COPYRIGHT 1898 BY SMITH & PACKARD, CHICAGO.

YORK MERCHANTS HALL BUILT ABOUT 1100.

THERE IS A CHAPEL IN THE BASEMENT BUILT ABOUT 1411. SERVICE IS HELD HERE ONLY ONCE A YEAR IN SEPTEMBER. NO NAILS WERE USED IN THIS BUILDING UNTIL A FEW YEARS AGO, DURING A RESTORATION.

PLATE 366

COPYRIGHT 1895 BY SMITH & PALMARD, CHICAGO.

ESCRECK NEAR YORK CHURCH AT ESCRECK NEAR YORK MODERN

PLATE 360

COPYRIGHT 1895, BY SMITH & PACKARD, CHICAGO

YORK.—STUART PALACE

BUILT AS A MANOR HOUSE BY HENRY VIII AT THE DISSOLUTION OF RELIGIOUS HOUSES OUT OF MATERIALS TAKEN FROM ST. MARY'S ABBEY. IT IS NOW USED AS A SCHOOL FOR THE BLIND, AND AS SUCH STANDS IN THE FOREMOST RANK OF ANY IN THE COUNTRY.

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